

# MUSICAL COURIER.

AN WEEKLY PAPER

Devoted to THE PIANO, ORGAN, AND MUSICAL INSTRUMENTS IN ALL GRADES.

VOL. I.

NEW YORK, FRIDAY, JUNE 18, 1880.

NO. 20.

## CORRESPONDENCE.

### Trade in Baltimore.

[CORRESPONDENCE OF THE COURIER.]

BALTIMORE, Md., June 14, 1880.

THE music trade in this city is exceptionally quiet at this time. After the storm there is a calm, and in this particular is clearly exemplified. Up to the first of June not one of the many dealers and manufacturers had any cause to complain, nor did they. All of them were in excellent spirits over their increased sales, &c.

Wm. Knabe & Co., the largest Baltimore manufacturers, have had an over abundance of orders, and at times were not able to fill them. Ernest Knabe says he is satisfied. He now rests on his laurels in happy content like a commander after a hard-fought and successful battle.

C. M. Stieff, another of our manufacturers, was very busy prior to the strike. This gentleman's pianos are much liked here and in the South.

O. Sutro, agent for Steinway and Kranich & Bach pianos, and Mason & Hamlin, George Wood and Wilcox & White, is happy. In a conversation with him, he told me he was perfectly satisfied with his season's business. His sales of sheet music, &c., have greatly increased over the spring of 1879.

Sanders & Stayman are exceedingly exuberant over their sales. The Weber piano and Estey organ are their hobbies. Besides the above, they are also agents for the Fischer & Howe pianos.

Wm. Heinekamp, still another of our manufacturers, has done a fine business, and contemplates having as good a fall trade, if not better than last year's.

Henry McCaffrey, dealer in sheet music, has had a splendid trade.

George Willig & Co., publishers and dealers in sheet music, have been exceedingly busy, not only in publishing, but as well as in the sales of same.

J. Philipp, importer and dealer in musical instruments, but lately opened, has up to the present time, had a very fair trade.

W. R.

### A Burlington Concert.

[CORRESPONDENCE OF THE COURIER.]

BURLINGTON, Iowa, June 9, 1880.

NOTHING of importance has occurred since my last except Mr. Woelhof's concert. I inclose programme. Mr. Woelhof is a hard working, conscientious man and is entitled to a great deal of credit. This concert, however, reflected but little. The choruses were sung very well, but needed much more practice. Miss Lida Thompson's piano solo was very well done, considering she was somewhat frightened, causing her to forget and repeat. She has the ability to become a first rate player, and some very good playing is expected of her, one of these days.

The Misses' chorus was splendid and one of the best numbers of the evening.

Mrs. C. P. Funck, who is our best alto, sang in her usual excellent manner and received an encore. Mr. Woelhof, who accompanied her, marred the effect somewhat by playing too loud. Miss Minnie Armstrong did not do as well as she can do, and I trust she will soon get over being embarrassed, which was the cause of several bad mistakes.

Mr. Woelhof's composition, "Ueber Allen Gipfeln ist Ruh," does not contain the merit I expected. The ladies sang it very well, however.

Miss Tusie Runge we expected would surprise us by playing unusually fine. She succeeded in surprising, by playing very bad. This young lady can do much better.

Miss Chamberlain and Mrs. Uhler's duet was sung very well.

Mr. Woelhof was to have played the "Sixth Hungarian Rhapsody" but substituted Schumann's "Warum," which he did not play well, owing to a lame arm.

The concert on the whole was not as good as I expected and I know that it was not wholly Mr. Woelhof's fault. I would kindly suggest that he either give his pupils easier grade of music or wait before giving another concert by his pupils. Here is the

#### PROGRAMME.

1. Mixed Chorus, "May Song"..... Hatton, Mendelssohn Society.
2. Piano Solos { (a) Impromptu A flat, Op. 29. } ..Chopin. { (b) Waltz, A flat, Op. 34, No. 1. } Miss Lida Thompson.
3. Misses' Chorus, "Weel May the Keel Row"..... Scotch. The C. B. Society.
4. Song, "Good Night, Farewell"..... Kuecken. Mrs. C. P. Funck.
5. Piano Solos, { (a) Rondo, in E flat. } ..Field. { (b) Tannhauser March. } Spindler-Wagner. Miss Minnie Armstrong.
6. Part Song, "Ueber Allen Gipfeln ist Ruh"..... Woelhof. Ladies' Octet.
7. Hampton Songs { "Band o' Gideon"..... } Southern. { "Judgment Day"..... } "Swing Low, Sweet Chariot"..... Young Apollo Club.
8. Piano Solo, "La Polka de la Reine"..... Raff. Miss Tusie Runge.
9. Vocal Duet, "Holy Mother Guide, His Footsteps," Wallace. Miss Lillie Chamberlain and Mrs. Uhler.
10. Chorus, "The Fisherman"..... Weber. The C. B. Society.
11. Piano Solo, "Sixth Hungarian Rhapsody"..... Liszt. Mr. Henry Woelhof.
12. Part Song, "The Chapel"..... Kreutzer. Orpheus Club.
13. Trio, "Down in the Dewy Dell"..... Smart. Masters Bobbie Hazlett, Charlie Frantz and Louis Wedertz.
14. Serenade, "Sleep, While the Soft Evening Breezes,"..... Bishop. Mendelssohn Society.

The young ladies of the Congregational Church give a concert next week; also the B. B. A., at their club house.

MAX.

### The Strike at C. M. Stieff's.

[CORRESPONDENCE OF THE COURIER.]

BALTIMORE, Md., June 14, 1880.

THINGS are about the same at this establishment. Fred. Stieff, a member of the firm, says they are resolved to remain steadfast in their determination, no matter what may be the consequences in regard to business.

The men in this city are willing to go to work, and at once, but are kept back by the New York Union.

It is rumored here that as soon as the strike at C. M. Stieff's in this and J. P. Hale's in your city, are at an end, one or two more of the prominent manufacturers in New York will likewise be attacked, and after they are beaten the men will continue to strike in one or more factories. Such is the programme now laid out.

There is only one way to remedy this evil—let all the manufacturers join together and have a good lockout with honest intentions, or this state of things will never end.

W. R.

### Music and the Drama in Milwaukee.

[CORRESPONDENCE OF THE COURIER.]

MILWAUKEE, Wis., June 13, 1880.

THERE have been no concerts during this week, nearly the whole of which has been given up to the exercises and enjoyments of the Wisconsin Soldiers' Reunion. It is estimated that one hundred thousand strangers were present, including, of course, the Wisconsin veterans, and visitors from other States, prominent among whom were Generals Grant and Sheridan. In some of the exercises at the camp ground, the Musical Society and the Arion Club took an honorable part.

The latter society has, I am informed, made still another change of programme for its forthcoming concluding concert; instead of giving the whole of "Elijah," only a part of it is to be given, the remainder of the evening being filled with various selections. The necessity of this change of plan is obvious to no one, so far as I know, except to Mr. Tomlins, the conductor, who is alone responsible for it; it is a distinct letting down of the ideals of the club, and cannot fail to injure the reputation of the society, and especially of its conductor. Moreover, it is due to Mr. Tomlins' shilly-shallying about this programme, and to his failure to rehearse vigorously in pursuance of any plan, that the fourth concert of the season was not given at the proper time.

The opera house has been occupied the whole week by Lawrence Barrett, supported by an excellent and well selected company. The plays given were "Richelieu," "Hamlet," "Merchant of Venice," "David Garrick," "Yorick's Love," and "Money." These performances were artistic successes, but the houses were only moderate, owing to the great interest in the reunion exercises out of doors.

At the Academy the Rentz-Santley Minstrels ministered to the amusement of that portion of the public who are pleased with their antics. There are no theatrical engagements next week.

F.

### Buffalo's Evening Musical Club.

[CORRESPONDENCE OF THE COURIER.]

BUFFALO, N. Y., June 14, 1880.

IN your publication of the programme I sent last week, the famous "Aime Moi" suffered in the types. The mistake suggests a word about the composition, which, as it came from Chopin's hands, was a mazurka. Pauline Garcia, now Mme. Viardot, arranged it for the voice, and it should not be classed among Chopin's songs. A few years ago, when in Paris, I spent an afternoon with this charming sister of Malibran, and found her one of the most delightful conversationalists and well informed women in Parisian musical circles. Miss Hope Glenn, who has since created quite a *furore* in London circles, was at the time studying for the operatic stage under Mme. Viardot, and, being a friend of the pupil, we were invited to the house of the teacher. Miss Glenn was studying "La Traviata," and it was an opera in which Mme. Viardot delighted, so that she entered into the lesson with especial interest. At its close, a severe storm detained us at the house, and the hours thus spent with the celebrated vocalist were marked with a white stone. She is a proficient linguist and speaks six languages, and was at the time studying

Russian, "for diversion," she informed us. We asked her a great deal about Malibran, and it was interesting to hear from a sister's lips little details that the world has never known. Mme. Viardot is one of the few women who understand music practically and who can demonstrate her knowledge satisfactorily. In parting from her she presented me with a remembrance, which now adorns my musical sanctum.

The Evening Musical Club's last meeting was postponed until Friday evening, the 11th, and then was brilliant with dress and beauty. The club was entertained by Dr. Cary, and the programme showed good taste and was passably well performed. Mr. Pease naturally made the other pianists appear more like novices than was pleasant, though we regard him about as he deserves in Buffalo. His attractive song, "Just As of Old," was sung by a Miss Davis of Boston, as you see, who comes to us a stranger, desiring a position as contralto in a church choir. She is the *protege* of Miss Jeannie Lee, the cornerstone of the club. The solo by Mrs. Tanner was the best thing on the programme, which I append, and which will introduce you to two other of our best amateur vocalists—Miss Gerrans and Miss Adams. The latter studied with Vanucini two years in Florence and acquired good execution and style. Miss Gerrans is home-taught, but also sings with excellent style and her phrasing is exceedingly good—better than any vocalist's in the club. Here is the programme:

## PROGRAMME.

1. Le Soir (Violin).	Gounod.
2. Cavatine, "Faust".	Gounod.
Miss Kate Gerrans.	
3. "Oh! That We Two Were Maying".	Gounod.
Miss Lucia Welch.	
4. Me Barcarolle, A minor.	Rubinstein.
Miss Jeannie H. Lee.	
5. Cavatine, "Faust".	Gounod.
Mrs. Horton, Mr. McMichael.	
6. Two songs from Biondina.	Gounod.
Miss Kate Adams.	
7. Horn, { (a) "Maid of Athens," (b) "Green Hill Far Away," }.	Gounod.
E. A. Mulligan.	
8. "Breezes of Night".	Gounod.
Mrs. Horton, Miss Butterfield.	
Part Second.	
1. Wedding Music.	Jensen.
Miss Adele Hastings, Mr. Kaffenberger.	
2. { (a) "Abraham", (b) "Thou'rt Like Unto a Flower".	Gounod.
R. Cuttriss Ward.	
3. { (a) Etude, Op. 23, No. 2, (b) Serenade (Miniatures No. 5). }.	Rubinstein.
Gerrit Smith.	
4. Scena ed Aria, "Faust".	Gounod.
Miss Butterfield.	
5. { (a) Serenade, (b) Barcarolle, F Minor. }.	Raff.
Mr. Kaffenberger.	
6. Waltz, from "Romeo and Juliet".	Gounod.
Mrs. Horton.	
7. "Rich Dews Bespangle".	Rubinstein.
Mrs. Wells B. Tanner.	
8. Concerto, F Minor.	Chopin.
(a) Larghetto, { I. Piano, A. H. Pease. (b) Allegro Vivace, II. Piano, Miss Jeannie H. Lee. }.	
9. "Just as of Old".	A. H. Pease.
Miss Davis (of Boston), accompanied by the composer.	
10. Fantaisie, "Rigoletto".	Liszt.
A. H. Pease.	

Our musical circles are lamenting the departure of L. Sweet for your city. He is a veteran bass, but the most thoroughly energetic and devoted friend of music in the city. The Buffalo *Courier* publishes a little sketch of his career in the city and I send the cutting:

"Lorenzo Sweet has decided to leave Buffalo to take up his permanent residence in New York, and our musical circles, in consequence, will lose a most energetic and efficient member. Mr. Sweet came to Buffalo in 1846, and has been identified with local vocal societies ever since that date. His first position was in the choir of the Methodist church on Niagara street, now occupied as the Jewish synagogue. From that choir he went to the Central Church choir and sang in the service of that congregation until a dissatisfied faction seceded to organize Calvary Society. During Mr. Sweet's connection with the Central he was associated with such vocalists as Mrs. Ives, Mrs. Merrick, S. S. Rogers, E. J. Baldwin, Mr. Tobias, Dr. Smith, and occasionally James O. Putnam added the tones of his flute to the instrumental attractions of the choir. From here Mr. Sweet went to Calvary Church and has had charge of the choir since its organization up to the present time, a period of twenty-one years. As far back as 1849, a vocal society called the Academy of Music, under the direction of Wm. C. Webster, was in operation, and we find Mr. Sweet a member of its chorus. He was the president of the old Continentals for three years and an active member in the St. Cecilia Society. Since the Choral Union has been in operation he has been its president seven

seasons, and most thoroughly devoted to its interests. In addition to these official positions Mr. Sweet identified himself with the old Mendelssohn Vocal Society under Mr. Rexford, and has always been a friend and member of the Liedertafel and Orpheus. His name also appears upon the roll of the old Beethoven and Philharmonic orchestral organizations, and in fact we believe he has cordially supported almost every musical project in the city. It is unpleasant in the face of all this testimony to chronicle the departure of such a friend of local musical interest, and we do it with sincere regret."

L. K. L.

## Concerts in Elmira.

[CORRESPONDENCE OF THE COURIER.]

ELMIRA, N. Y.; June 14, 1880.

THE last of a series of dime concerts, given in the First Methodist Church, took place on Tuesday night, June 8, 1880. The large audience present showed, by their frequent applause, that the selections were well appreciated. I annex hereto the

## PROGRAMME.

1. Organ solo, Overture to "Night in Grenada" . . . Kreutzer.
2. Violin solo, Fantaisie. . . . . Allard.
Mr. Singerhoff.
3. Aria, "Di Ouai Soari". . . . . Donizetti.
Miss Maud Wadsworth.
4. Bass solo, "I Fear No Foe". . . . . Pinsuti.
M. Chubbuck.
5. Male quartet, "Fairy Echoes". . . . . Millard.
Messrs. Baldwin, Hamer, Leonard and Davis.
6. Duet from "Ruy Blas". . . . . Mendelssohn.
Miss Wadsworth and Mr. Baldwin.
7. Piano solo, "Tarantello" in A flat. . . . . Keller.
Mrs. H. C. Baker.
8. Tenor solo, "One Golden Hour". . . . . V. Bligh.
F. Baldwin.
9. { (a) "A Secret" . . . . . Schubert.
{ (b) "Lithuanian Song" . . . . . Chopin.
Miss M. Wadsworth.
10. Organ solo, "Festival March". . . . . W. A. King.
Wm. Cramer.

The centre of attraction was Miss Maud Wadsworth. This young lady has been studying in New York and Boston for some time, and has improved very much. Her voice is a mezzo soprano, not very strong, but very sweet. In the medium register her high notes seemed somewhat harsh. She possesses a good method and correct taste, yet a little more animation at times would make her performance still more enjoyable. Mr. Singerhoff plays every thing in too strict a tempo. He has not yet learned the value of the tempo rubato to a solo player, and therefore, never employs it. Mr. Chubbuck has made marked improvement in his singing. He puts more life into his performances, and acts less embarrassed. Mr. Baldwin acquitted himself very creditably in his solo, as also in the duet with Miss Wadsworth. The only unpleasant feature in his encore song, "The Alsatian Mountains," was a slight deviation from truth to the key, which was exhibited at several points. Mrs. Baker showed in her solo a good execution, though a certain degree of narrowness seemed to cause her to play rather indistinct at times. In her accompaniments she showed good taste and judgment. The selections by the male quartet were well received. The concert was much more enjoyable in general than many others of a much more pretentious character.

Another concert was given on the new King organ in Penn Yan, June 9, 1880. Mr. Flagler, from Auburn, N. Y., was the solo organist, assisted by Mrs. Marie Gibson, soprano, and Mr. Singerhoff, violinist, both from this city. The organ selections were:

1. Overture, "Zampa".	Herold.
2. Offertoire, in C minor.	Batiste.
3. Variations on a Scotch air.	Flagler.
4. March des Flambeaux.	Meyerbeer.
Mrs. Bush the organist of the church played the overture, "Semiramidi"—Rossini.	
5. "Semiramidi," for four hands.	Rossini.
6. Fantaisie, "La Favorita".	Ascher.
5. "The Sea Has its Pearls".	Pinsuti.

A very pleasing piano recital was given at the piano warerooms of Frost & Longstreet, June 12, 1880.

The programme embraced the following pieces.

1. Overture to "Hebrides".	Mendelssohn.
2. Overture to "Genoveva".	Schumann.
3. Quatuor Concertant.	Czerny.
4. Septet—Allegro, adagio and presto.	Beethoven.
5. "Les Contrastes," Gr. Duo.	Moscheles.

The performers were Misses Brockway, Atwater and Knox, and Professor L. Wood.

W. C.

## On the History of Musical Pitch.

BY ALEXANDER J. ELLIS, B. A., F. R. S., F. S. A.

[CONTINUED.]

IN the two following tables, you will find many pitches which differ by only one or two tenths of a vibration, and others by only one or two vibrations in a second. Such pitches are practically identical. It is scarcely possible to keep apart pitches which differ even by a comma, or V 1 in V 80. But twice that amount is very perceptible indeed. And, when examining a long series, if two pitches which differ so slightly were confounded, considerable mistakes of grouping might have been committed. I have, therefore, given every pitch as accurately as I found it described, or could determine it myself, up to V 0.1 and S 0.01, both of which limits are beyond the power of the human ear to appreciate when two notes are struck in melodic succession, although they can be readily rendered perceptible mechanically. And I have throughout purposely relied only on mechanical evaluation, to the exclusion of mere estimation of ear, which I could not have trusted at all in my own case, and which I have not unfrequently, but quite unexpectedly, found decidedly defective, even in persons of undeniable fineness of perception; more especially in the estimation of the extent of musical intervals and the recollection of musical pitch. And I trust that the great length of my tables will be excused on the ground of the musical importance of the facts which I have been enabled for the first time to bring together and appreciate.

## TABLE I.

Historical Musical Pitches, proceeding from Lowest to Highest.

## ARRANGEMENT.

*Tuning A.*—The pitches are arranged according to the value of 2A; where possible, this 2A has been measured direct; where some other note only could be measured, the 2A has been calculated according to the (M) meantone, (E) equal, or (J) just intonations. All three are always calculated, but that one is placed first which is considered to have been most probably in use at the time, and the rest are added in square brackets. The corresponding 1C, when not measured direct, is also given in all three intonations. In every case, the note measured direct is annexed, with its name alone, as A, C, F, &c., without any qualifications but the mark of its octave, MA, MC; EA, EC; JA, JC; therefore, without the mark of the octave, are always calculated tones.

*Pitch.*—After the letters giving the names of the notes follow the numbers of double vibrations in a second, to the nearest tenth, or one place of decimals (the number of tenths, therefore, follows the period, and the number of double vibrations precedes it). For Continental measures, all these numbers must be doubled to give single vibrations; thus, A 435 is called La 870 v. s. in Paris. When several pitches are identical, they are placed in order of date, and marked (1), (2), &c. It must be particularly observed that all pitches, especially of organs, have been reduced, as far as lay in my power, to 59° F. — 15° C. — 12° R. Unfortunately, other observers seldom indicate the temperature, but pitches of organs are generally supposed to be taken at spring and autumn mean temperatures.

*Intervals between Pitches.*—After the pitches follow S (meaning equal semitones) and a number, showing by how many equal semitones (preceding the period) the A at the commencement is sharper than the zero or lowest A 370. Thus, A 444.7, S 3.18, shows that the pitch for which A makes 444 double vibrations and seven-tenths of a double vibration in a second is three equal semitones and eighteen-hundredths of an equal semitone sharper than the zero pitch A 370. By subtracting the S of one pitch from that of another, we find how much sharper one pitch is than the other. Thus, A 435.4, S 2.82, is (S 3.18 less S 2.82, or S 0.36, that is) thirty-six-hundredths of an equal semitone flatter than A 444.7, S 3.18. The rule for finding S from the number of vibrations is given in foot note 4 to Art. 5 of the paper. As the tenth of a vibration is often less than the hundredth of a semitone, several pitches will often have the same S.

## OBSERVERS.

The name in a parenthesis immediately following S is that of the observer who measured the pitch of the note in question. When only one pitch is due to a given observer, he is sufficiently described in the note on that pitch.

*Cognard de la Tour* (Charles, baron, French physicist, b. 31st March, 1777, d. 5th July, 1859, inventor of the Siren, employed his instrument to measure several pitches, here given on the authority of others, who are always named. The siren was first described by him in the "Annales de Chimie," vol. xii., 1819, pp. 167-171, and was much improved by M. Aristide Cavaillé-Coll.

*Cavaillé-Coll* (Aristide), born at Montpellier, department of Hérault, 4th February, 1811, established at Paris 1833, where he still resides, and has been long celebrated for the extreme perfection of his organ work. He determines pitch by means of copies of Scheibler's forks. I have been greatly indebted to him for assistance in every way. His little work, "De la Détermination du ton Normal," 1859, and his "Etudes Expérimentales sur les Tuyaux d'Orgues," Comptes Rendus, 1860, p. 176, have been very useful to me.

*De la Fage* (Adrien), a musical writer and critic, author of "De l'Unité Tonique," 1859, intended to influence the decision of the French Commission, but published too late, with additional notes, and an excellent table of pitches, which has been of great service to me.

*Delcenne*, died at Lille, August 20, 1866, meteorologist and acoustician, author of numerous papers on the acoustics of

music in the "Mémoires de la Société des Sciences à Lille," 1826 to 1857, of which the most important in relation to pitch in his memoir "Sur le Ton des Orchestres et des Orgues," second series, 1854, p. 1, to which I have been greatly indebted. M. Delezenne worked with a peculiar bowed monochord tuned to Marloye's V 128, and obtained pitches of organs by tuning forks with sliders, measuring the forks afterwards by this monochord (see Art. 13 above). I have great confidence in his results.

De Prony (G. C. F. M. Riche), baron, French engineer and mathematician, b. 1755, d. 1839, proposer of the system of reckoning intervals by equal semitones and fractions (which is identical with my S, but I have not been able to see his work on acoustic logarithms). He gives two pitches in his "Mécanique Analytique," Part II., 1815, p. 495, obtained by means of Euler's formula.

Drouet, Kapellmeister to the Grand Duke of Saxe Coburg-Gotha, cited by the French Commission, is stated to have sent them three tuning-forks, but the measurements were probably taken in Paris. I have not seen any memoirs by him. His pitches are cited from the French Commission.

Ellis, the author of this paper. Where my name is affixed, it means that I am responsible for the measurement, unless otherwise stated.

Euler (Leonhardt), the celebrated Swiss mathematician and physicist, b. 1707, d. 1783, gives two pitches, incidentally discussed below, A 418 and A 392.2; but I attach no great value to them.

Fischer (Ernst Gottfried), a physicist, measured four pitches with great care by a weighed monochord. Berlin; Abhandl. 1822-23, pp. 187-216.

French Commission.—This is the Commission of 1858-9, which settled the Diapason Normal. The anonymous measurements given at the end of their report are probably due to MM. Decprez and Lisajous, and were possibly made with the siren, assisted by M. Cavaillé-Coll's bellows of precision. I was unable to find any of these forks in Paris (except those sent by Messrs. Broadwood), so that they had been, probably, all returned, and it was impossible to verify the pitch. But, in the case of the three forks of Broadwood, some mistakes were certainly committed.

Hill (Thomas), of the firm of Messrs. Hill and Sons, the eminent London organ-builders. Mr. T. Hill has been of great assistance to me in many ways, by allowing me to measure on his bellows old organ-pipes which he had preserved from organs he had altered, by informing me of the sharpness or flatness of several organs he had restored of which no pipes existed, and by kindly making and presenting to me ten pipes of which the measurements had been furnished by old writers. Great part of my success has been due to this valuable assistance.

Hipkins (A. J.), of Messrs. J. Broadwool and Sons, a musician, and a writer on musical instruments, who introduced equal temperament into Broadwood's in 1844-6, and who has constantly been engaged in noting, and recording on forks, important varieties of English pitch. To him I owe the loan of many important forks belonging to himself and others, which I have measured myself, and also several pitches which he took by beats with other forks that I had measured. In every possible way throughout my work, Mr. Hipkins has lent his valuable assistance to me with the utmost kindness and readiness.

Lissajous (Jules Antone), born 1822, the eminent French physicist, inventor of the optical method of examining musical intervals, a member of the French Commission, and especially commissioned, with M. Despretz, to superintend the construction of the Diapason Normal. The pitches attributed to him are, if possible, cited from his original memoirs, or from the report of the French Commission, but many of them are given solely on the authority of De la Fage.

McLeod (Herbert), Professor of Physics at Cooper's-hill College, joint inventor (with Lieut. Clarke) of the optical process for measuring tuning-forks, as described in Art. 15 above. I am greatly indebted to him for his verification of Scheibler's tonometer by re-measuring sundry forks for me.

Marburg (F. W.), German musician, b. 1718, d. 1795, determined some pitches by the weighted monochord, one of which I have found in his works, and the other I have to give on the authority of the French Commission.

Näke (Carl), Professor of Singing at Dresden, and author of a pamphlet, "Ueber Orchesterstimmung," privately printed for the Dresden Conference in 1862, and presented to me by his widow, who also kindly sent me several of the valuable forks which he had collected; so that I was able to verify his measurements, which I found extremely accurate. I am greatly indebted to Herr Näke's work.

Sauveur (Joseph), b. 1653, d. 1716, an eminent French acoustician, who has left us some doubtful pitches, discussed under A 406.6.

Scheibler (Johann Heinrich), born 11th Nov., 1777, died 20th Nov., 1837, to whom we owe the conception and execution of the tuning-fork tonometer described in Art. 18 above, left a record in his "Tonmesser," 1834, of several valuable pitches measured by himself, all of which have been used, and are, probably, perfectly accurate.

Schmahl (H.), organist of St. Jacobi Kirche, Hamburg, who has copies of Scheibler's forks for tuning in equal temperament to A 440 and A 445, together with his A 420 and A 430 for determining pitch. By the help of these and other forks he determined numerous pitches for me. To Herr Schmahl I am also indebted for many references to older German writers on music, especially Praetorius, with which he is well acquainted. His assistance has been very valuable to me.

Smith (Robert), D. D., mathematician, born 1689, elected master of Trinity College, Cambridge, 1742, died 1768, author of a work on "Harmonics," 1749 (second edition, 1759; and postscript, 1762), discovered the law of beats of disturbed consonances, and used a weighted monochord to measure the pitch of his organ. (See A 441.7 and A 395.2.)

Wieprecht (—), cited by the French Commission, must, I suppose, be the director of military music in Prussia of that name, who, as the Commission states, sent them a masterly letter on the subject. I have been unable to find any memoirs by him.

Wölffel (—), mentioned by M. Cavaillé-Coll as having constructed a tuning-fork tonometer on the model of Scheibler's, without any other assistance but Scheibler's pamphlet, and quite as accurate as Scheibler's. It took him two years to construct it.

DATE.  
This gives the date of the fork, or of the instrument measured, as nearly as can be ascertained, when it is probable that the pitch has not been changed. Organs have been frequently altered in pitch. Old forks can often only be conjecturally assigned to their date. The date of altered organs is either that of their last change, or of the time of measurement. The letters *a*, *c*, *p* after a date mean *ante*, before; *circa*, about; *post*, after. Thus, 1800 means before 1800, how much before unknown; 1800 means about 1800, before or after; 1800 means after 1800, how much after unknown. But *a* sometimes means before and up to, and *p* sometimes means from and after.

PLACE.  
The town, and, if possible, the peculiar institution (opera, conservatoire, &c.,) or instrument measured are next given.

PARTICULARS.

Then follows as good an account as can be succinctly given of the means of determining or inferring the pitch employed, so that the reader may judge of its trustworthiness.

HISTORICAL PITCHES.

1.—Church Pitch, Lowest.

A 370, MC 442.6 [JC 443.9, EC 440.0], So. (Ellis.) Ideal pitch, lower than any found in practice; used, therefore, as a zero point from which to measure the intervals of all other pitches in hundredths of an equal semitone. Considered as equally tempered, it gives EC 440, which shows that it is almost precisely an equally tempered minor third below A 440.2 in that temperament; that is, below Scheibler's pitch adopted by the Stuttgart Conference.

MA 373.1 [EA 375.4, JA 372], C 446.4, S 0.15. (Delezenne.) Mean of 11 attempts to measure the pitch of an open wooden pipe 1.3 metres long; height of mouth, 16 mm.; section, 86 mm. by 72 mm.; constructed by Delezenne to determine the pitch of a pipe of 4 pieds de roi. The mean of 11 measures gave 111.594 as the pitch of the pipe. Delezenne does not say what was the temperature or on which side the mouth was placed. Compare A 373.7, 374.2, 376.6.

MA 373.7 [JA 372.5, EA 375.9], C 447, S 0.17; pressure, 3/4 inches. (Ellis.) 1648, Paris. Mersenne ("Harmoniconum," lib. I., prop. xxi.) gives, as the dimensions of the "lowest pipe of an organ which he had at hand," 11 1/4 Fr. inches (— 318.07 mm.) in length, and 1 1/2 Fr. inches (— 40.61 mm.) in diameter, and stopped. If Mersenne, as is probable, took only the outside measures, we must allow 1 mm. for the thickness of the cap, and 2 mm. for the double thickness of the tube. This would make the real dimensions 317.07 mm. in length and 38.61 mm. for the diameter. I had an open pipe constructed, 318 mm. long and 38 mm. in diameter, which would, of course, give the octave above a stopped pipe of the same dimensions, and it spoke V 446.26, 447.1, 448.1 under pressures of 2 1/4, 3 1/4 and 4 inches respectively. Multiplying these numbers (1144 (— 3 x 318 + 5 x 38) and dividing by 1157.26 (— 3 x 318.07 + 5 x 40.61), or 1144.26 (— 3 x 317.07 + 5 x 38.61), we can find what the pipes of the other dimensions would speak. (See rule, Art. 8, and footnote 5.) We get, then, for the outside measures, V 441.1, 442, 443; and, for the inside measures, V 446.2, 447, 448 at the three pressures, respectively. Considering that Mersenne, who was very inaccurate, measured outside, so that the reduced inside measures are more correct, and that the pressure was more likely 3 1/4 inches, I assume V 447 as most likely to be the pitch of the pipe. This so nearly agrees with Bédos' A 376.6 that there can be no doubt that Mersenne's stopped pipe was intended to be in unison with an open organ-pipe of two French feet. But what note did it represent? It might be 4 F, 4 G, 4 B, or 2 C, as the two-foot pipe was used in all these senses in France. Here I have assumed V 447, that is, the four-foot pipe, as V 111.75, which agrees very closely with my measures of Bédos (see A 376.6) and with Delezenne's measurements (see MA 373.1). In the other cases (see A 402.9, 503.7, 563.1), I assume Bédos' measure as probably being more accurate. To show Mersenne's inaccuracy, I may mention that, in the very place where he gives the dimensions of this pipe, he says that it is of the same pitch as a brass wire 1/4 French line (— 45mm.) in diam., 9 Fr. inches (— 243.62 mm.) in length, weighing very nearly (proxime) 8 French grains, and stretched by a weight of 6 1/2 Fr. pounds, each containing 9,216 Fr. grains. Then by the rule Art. 13, note 6, we find V 276.8 in place of V 223.3. Again, from this string, Mersenne's own calculations should give V 200; but he immediately writes 150 in place of it, and continues to use the latter number. Again in his "Harmonie Universelle" (livre iii., "Des Mouvements et du Son des Cordes," p. 169) he gives V 84 to the 4 Fr. feet pipe; but, in another place (*ibid.*, livre iii., "Des Instruments à Cordes," p. 143) he gives V 96, which he employs in his general table, p. 142 (where there are many misprints), and then, in a corollary to the first proposition, he notices the discrepancy (which amounts to more than a Tone), and says it is of no consequence, for people should repeat his experiment, and take what number suits them. The numbers in his table, p. 142, should be increased by at least 17 per cent.

MA 374.2 [EA 376.3, JA 373.0] C 447.5, measured 4 C 112.7, S 0.10. (Delezenne.) 1700, Lille. Dilapidated small organ of L'Hospice Comtesse, the torn bellows modern, the date a conjecture by M. Mazingue (see A 384.3). There is no front, no date, no signature. The C of the principal is a square stopped pipe, 610 mm. long (deducting thickness of cover), section 75 mm. by 58 mm. It is made of oak, and speaks badly. Beats slightly with the experimental pipe described in A 373.1. Temperature not stated.

MA 375.2 [JA 373.9, EA 377.3], C 448.8, S 0.24. (Näke.) 1714, Germany, Saxony, Chamber Pitch, according to Näke, reckoned as a whole meantone flatter than the Freiberg Cathedral organ. I think this conjecture of Näke's to be probably erroneous (see A 415.5 and 419.5).

MA 376.8 [JA 375.5, EA 378.8], C 450.5, pressure 3 1/4 in., S 0.31. (Ellis.) 1766, Paris. Dom Bédos ("L'Art du Facteur d'Orgues," p. 77) gives a table, from which it may be calculated that his 1 C of the *præstant*, or tuning stop, was 324.84 mm. long and 28.08 mm. in diameter (the measurement on the plates is something less, owing to the shrinking of the paper, which he estimates at 1 in 72). I had a pipe constructed 326 mm. long and 27 mm. wide, which spoke V 450.1, 451.3, 452.5 under pressures of 2 1/4, 3 1/4 and 4 inches respectively. Multiplying these numbers by 1113 (— 3 x 326 + 5 x 27) and dividing by 1114.92 (3 x 324.84 + 5 x 28.08), according to the rule, Art. 8, we obtain for Dom Bédos' pipe V 449.2, 450.5, 451.7, under these three pressures respectively, and these taken as C give MA 375.6, 376.6, 377.6 respectively, of which I select the second as most probable, and have calculated the above numbers from it. Bédos par-

ticularly rejected equal temperament as "dure et moins harmonieuse que l'ancienne" (*ibid.*, p. 429). This would give for the 4-foot pipe V 112.6. Compare Delezenne's V 111.6, under A 373.1. It does not follow that this was really Bédos' pitch, for he directs it to be brought to the church pitch, which he says was constant in France, but it could not well have differed more than a comma (at this pitch V 1.4 for the 4 C), compare A 373.1, 373.7, 374.2. This is S 2.51, or only a quarter of tone less than a minor Third below the present French normal pitch. The Rev. Sir F. A. Gore Ouseley tells me (letter May 16, 1878) that "in France, when Dom Bédos wrote, the 'Ton de Chappelle' was about a minor Third below the present French normal pitch," and that "most of the old untouched organs in the French Cathedrals are of this low pitch." Mr. Hopkins ("Organ," ed. 1870, p. 191) says that "of the fine organs built by [A.] Silbermann [at Strasburg] those in the cathedral, finished 1716, and that in the Protestant church, proved on trial, in 1853, to be a whole tone below the pitch of that fork he had with him, and which I have measured as C 518, that is Sir G. Smart's pitch (A 433.2), or, as we should now say, French pitch. I have not succeeded in getting the Strasburg pitch, but this indication, if taken strictly, would give A 387.5, and the probability is that as Strasburg was then (August, 1716) a French city, the old French pitch was used, either the present (Bédos') A 376.6, or the higher Versailles A 395.8, either of which would sound a Tone-flat. Delezenne says ("Lille Mem.," 1854, p. 12) that at Gonéze, near Paris, the longest show-pipe was 2.60 mètres or eight French feet long, which would make it of this pitch. It will be observed that this pitch is almost exactly a whole tone below Handel's A 442.5. Sir F. O., in the letter already quoted, says, "I have seen a fork of the period [O. Gibbons], said to have belonged to Adrian Batten [organist of St. Paul's in 1624, and a composer], which was more than a whole tone below Handel's fork. It was in the possession of a music-seller of Newcastle in 1839 or 1840." This is the only indication I have of so low a pitch in England.

MA 377.0 [JA the same, EA 380], MC 451.0 [JC 452.5, EC 451.9], 2 F 301.6, S 0.33, pressure 3 1/4 inches. (Ellis.) 1511, Germany, Heidelberg. Arnold Schlick (Art. 22, n. 8) recommends that the lowest note of a small organ should be 8 F, and that the pipe should be 16 times the length of a given stroke, which his editor measured as 4 1/4 Rhenish inches. This makes the length of 8 F pipe to be 6 1/2 Rhenish feet—2040 mm. He says nothing about the diameter, and I have supposed it may be one-sixteenth, one-thirteenth or one-twelfth the length. Then a pipe of a quarter the length and diameter would be 510 mm. long, and 32, 39.23, or 42.5 mm. in diameter respectively. I had a pipe constructed, 510 mm. long and 42.2 mm. in diameter, which spoke V 291.8, 292.8, and 293.8 under pressure 2 1/4, 3 1/4 and 4 inches respectively. Now three times the length, added to five times the diameter of this pipe, and of three other conjectural pipes, are 1741, 1690, 1726.2, and 1742.5 respectively. Hence, by rule Art. 8, dividing the V at the different pressures by the three last numbers respectively, and multiplying by the first, we obtain the following V for the three kinds of pipe: At 2 1/4 inches, 300.6, 294.3 and 291.6; at 3 1/4 inches, 301.6, 295.3 and 292.6; and 4 inches, 302.7, 296.3 and 293.6 respectively. These, taken as F, give respectively for A considered a just major third higher, for the three kinds of pipe; at 2 1/4 inches, A 375.8, 367.9 and 364.5; at 3 1/4 inches, A 377.0, 369.1 and 365.8; and at 4 inches, A 378.3, 370.4 and 367.0. These numbers show about the limits of uncertainty. But, as I consider it probable, from an examination of Bédos' proportions, that this 8 F had a diameter of about one-sixteenth of its length, I have selected A 377 as the most probable pitch, and calculated the above accordingly, choosing the meantone temperament, because it cannot have differed materially from that which Schlick himself recommends. Schlick, however, also allowed this pipe to stand for 2 C, which will therefore be C 301.6 on the same supposition (see MA 504.2).

[To be Continued.]

Berlioz's Experience with Amateurs.

AT the time when, after eight or ten years' study, I began to appreciate the power of our much abused art, a student of my acquaintance was depicted by the members of an amateur philharmonic society, in the neighborhood of Prado, to beg me to accept the post of conductor of their orchestra. I had then conducted only one musical performance—that of my first mass in the church of Saint Eustache. I had a great mistrust of these amateurs; their orchestra would probably be—and was in reality—execrable. Nevertheless, the idea of gaining experience by directing a number of instruments, in experimentalizing thus *in animo vili*, decided me, and I accepted. The rehearsal day arrived and I repaired to Prado; I found there sixty performers, who were tuning in that teeth-setting-on-edge manner peculiar to amateur orchestras. They were about to perform—what? A symphony in D by Gyrowetz. I do not believe that ever tinker, rabbit skin seller, Roman grocer, or Neapolitan barber dreamt such platitudes. I resigned myself and we began. I heard a frightful dissonance produced by the clarinettists. "You must have taken up the wrong piece of music, gentlemen; we are playing in D and you were playing in F." "No sir, we are playing the right symphony! Let us recommend." Fresh discords—another halt. "That will never do; send me your parts." The clarinet part was handed to me. "Ah! the cacophony is explained now: your part is written in F certainly, but it is for an A clarinet, and your F consequently becomes the unison of our D. You have mistaken the instrument." "Sir, we have only C clarinets." "Then you must transpose a third lower." "We do not know how to transpose." "Then, for goodness' sake, don't play at all." "Ah! *par example*, we are members of the society, and we have the right to play as well as the others." At these incredible words I threw down my baton and took to my heels as if the devil himself pursued me; from that day I have heard nothing more of this philharmonic society.

...Il Teatro dei Celestini di Lione has been for the second time in ten years a prey to fire.

✓ *Bidding Booth Goodby.*

A FAREWELL breakfast was given at Delmonico's on Tuesday to Edwin Booth, who is to sail to-morrow for England. Judge John R. Brady presided, and among the company, which numbered 150 in all, were the Rev. Dr. Robert Collyer, Rev. F. C. Ewer, W. H. Beard, J. Q. A. Ward, Sanford R. Gifford, E. C. Stedman, Cyrus W. Field, Parke Godwin, Noah Brooks, Gen. Horace Porter, Constant Mayer, Algernon S. Sullivan, Judge Hilton, James R. Osgood, G. E. Church, Judge John R. Brady, John T. Weir, Frederick B. Warde, W. S. Andrews, Judge C. P. Daly, George Edgar, William Warren, Joseph Jefferson, Lester Wallack, Lawrence Barrett, Dr. Austin Flint, Dr. Charles Phelps, William Winter, Gen. Adam Badeau, V. Bolton, Dudley Buck, Edgar Fawcett, Charles Roberts, Jr., Albert M. Palmer, Lawrence Hutton, G. W. Carleton, L. Clark Davis, F. C. Bangs, W. R. Floyd, H. L. Coit, Judge Gedney, Whitelaw Reid, A. W. Sandford, Gen. L. P. Di Cesnola, James Steele Mackaye, Chief Justice Shea, Joel B. Erhardt, District Attorney Phelps, Rufus Hatch, B. E. Woolf, Judge Donohue, P. T. Barnum.

Letters of regret were read from Ole Bull, James T. Fields, Charles A. Dana, Horace Howard Furness, Gen. W. T. Sherman, Secretary Evarts, the Rev. Dr. Houghton, the Rev. Dr. H. W. Bellows, Charles Dudley Warner, and Bronson Howard.

The company assembled in the parlors on the second floor of Delmonico's apartments, and about 1 o'clock Judge Brady offered his arm to Mr. Booth, and said in a tone to be heard by all: "Gentlemen, come to breakfast." The company then marched to breakfast by the music of an orchestra stationed in the gallery over the entrance to the well known ball room, where the tables were laid. The menu was printed upon colored satin decorated with landscape or marine views in water colors, and was as follows:

Clams.	
Variés.	Consommé en Tasse.
	Hors d'Œuvre.
	Boudins, à la Polonoise.
	Poisson.
	Saumon; froid, vert pré.
	Relevé.
	Filet de Bœuf, à l'Aquitaine.
	Entrées.
Ailes de volaille à la Béarnaise.	Côtelettes d'agneau à la Parisienne.
	Sorbet.
	A la Regence.
	Réssaines et Pigeons.
	Salade.
	Pièces Froides.
Terrine de foie gras.	Galantine de Chapon.
Petits pois.	Entremets.
Gelée aux Ananas.	Haricots verts.
Napolitaine.	Sucrés.
Fraises.	Pièces Montées.
	Soufflé aux Macarons.
	Fruits et Desserts.
	Café.

The breakfast went off very pleasantly, and when the time for speechmaking arrived, Judge Brady briefly stated the object of the breakfast, and his mention of Mr. Booth's name called forth loud and long applause; the whole company rose and flourished their napkins and the band played "Hail to the Chief." Judge Brady having proposed the toast, "Health, prosperity and happiness to Edwin Booth. 'Farewell! My blessing season this in you,'" and the toast having been drunk, Mr. Booth said he could not make a speech. He always bore in mind the remark once made to him by the wife of an eminent public man, "Whenever my husband opens his mouth in public, he makes a fool of himself, but you never open your mouth at all." "But," said he in conclusion, "before I take my seat let me say, that though your kindness has quite vanquished me to-day, I shall remember it as one of the happiest of my life, and I hope I will ever merit your good opinion."

Lawrence Barrett, in response to "The Actor," recalled a famous actor's banquet in the old Metropolitan Hotel in 1857. It was given by the Dramatic Fund Association, and another Judge Brady was in the chair. "When I remember the actors at that feast it seems like calling another world into existence. John Brougham was one of them." The name of the dead comedian was received with subdued applause. "I was then a young actor from the West," continued Mr. Barrett; "I am a young actor from the West now; but I was younger then, and had a deal of trouble to get together money enough to attend that dinner. But I wanted to see those actors. A clergyman delivered an address at that dinner—the Rev. Dr. Bellows. [Applause.] He was then beginning his grand career, and he made a speech which has animated my whole life. It was a glorious tribute to the stage, a bold and daring speech to make at that time, when another minister, a little further down the street, had just denounced the theatre as the gate of hell. Dr. Bellows said that some one would arise who would elevate the American stage beyond the sneers of its enemies. Six months afterward Edwin Booth made his first appearance at a metropolitan theatre. [Applause.] He was a young actor from the West, too. The poet wrote 'Westward the star of empire takes its way,' but rapid transit had made the West the East. \* \* \* The actor's profession is a most democratic one; there is no royal road to fortune in it. Here on the platform are the third generation of Jefferson [applause], the second generation of Wallack [applause], the third generation of Warren [applause], and the second generation of Booth [applause]. But with all their royalty they inherited no more than I

did. The heritage of work was as much theirs as mine. I admire Edwin Booth as a man and an actor.

"His is the sway o'er hearts  
Which only acting lends,  
The youngest of the sister arts,  
Where all their beauty blends.  
For poetry can ill express  
Full many a tone of thought divine;  
And painting, mute and motionless,  
Steals but a glance of time;  
'Tis, by the mighty actor brought,  
Illusion's perfect triumphs come—  
Verse ceases to be airy thought  
And sculpture to be dumb."

Joseph Jefferson in reply to "The Home Life of Edwin Booth," said he had known Mr. Booth since his boyhood. Together they had watched the playful kitten and the ball of yarn. Both father and son had acted under his management, when he was but twenty-two years of age. "I was a very young manager, and a very unsuccessful one," he said, "and I have never managed since. I have been a guest at Mr. Booth's fireside and he has been entertained at mine. I can only say his home life is equal to his public life—as brilliant and successful."

Other speeches were made by the Rev. Dr. Collyer, Rev. F. C. Ewer, Lester Wallack, Algernon S. Sullivan, William Winter, who also read an original poem; E. C. Stedman and Judge Daly. The company broke up after singing "Auld Lang Syne," which at Judge Brady's suggestion was started by Joe Jefferson.

✓ *Sons of the Clergy.*

THE anniversary festival of the Sons of the Clergy was held on the 13th ult., under the dome of St. Paul's. That there was full cathedral service, in which important aid was rendered by its musical adjuncts, will be taken for granted. Music, indeed, has been making rapid strides of late in this direction, and becomes a more and more powerful auxiliary to the act of worship when attended with exceptional solemnity. Happily, we possess a rich store of our own, and though always too glad to welcome the aid of illustrious foreign composers, should not regret to see the works of our earlier masters more frequently drawn upon. Dr. Stainer, however, the present organist of St. Paul's, is the right man in the right place, and, judging by what he has accomplished since he was appointed to the post, may be relied upon for doing all that can fairly be expected at his hands. Himself a composer as well as an organist of distinction, he is thoroughly qualified to rule. Already he has effected much, and the great improvement in the services, ordinary and extraordinary, in our Cathedral has excited more and more attention. That of May 12 was in every way calculated to strengthen their growing repute. The preliminary arrangements were on the scale of previous years. A chorus over 300 strong was supported by an orchestra of 500 performers, led by Mr. Zerbini, and numbering in its ranks many of our most esteemed and practiced executants. The trebles in the choir were reinforced by boys from the Chapel Royal, Temple, Lincoln's Inn, &c. Dr. Stainer, of course, was the conductor, and Mr. Martin, as on former occasions, his able substitute at the organ.

The "Magnificat" and "Nunc Dimitiss" (in A) written expressly for the festival of the Sons of the Clergy by C. Villiers Stanford, organist of the Trinity College, Cambridge, was a novelty to be prized, as furnishing additional proof that our young composers are taking more and more interest in church music, which, developed at its utmost, naturally belongs to the very highest possible achievement, as exemplified in the "sacred oratorio." Mr. Stanford shows an evident leaning towards Mendelssohn, but he writes well both for voices and instruments; his melody flows naturally and his harmony is unostentatious and pure. He had already earned merited praise by his complete Morning and Evening Service in B flat, and this fresh endeavor seems to denote a fixed resolve to go on further in the same path. Spohr's tuneful and harmonious "Festival Anthem" in G was, as ever, thoroughly acceptable. Anything more charming of its kind could not have been chosen, or anything more distinctly individual. Though it has been said that Spohr occupied a corner in Mozart's garden, he, at any rate, planted flowers in that corner, which are indisputably his own, and which Mozart would hardly have disdained.—*London Musical Opinion and Music Trade Review*.

While the Duke of Edinburgh was playing the violin at the Albert Hall, his sister, the Princess Christian, was giving an amateur concert at Windsor, in aid of the funds of the Albert Institute. The Princess played with Otto Goldschmidt, the arrangement for piano duet of Sterndale Bennett's "Wood-nymphs" overture, and as solos played a "Nachtstück" of Schumann and a "Melody" by Kjerulf. The Princess likewise sang among the sopranos in a small choir. The concert was also specially noticeable for the reappearance of Mrs. Otto Goldschmidt, the once famous Jenny Lind, who sang Mr. Sullivan's "Orpheus with His Lute," and a song of Mendelssohn. It is stated that Jenny Lind's voice was, on Saturday, as fresh as it ever was—an assertion which those who have heard her must accept with some little reserve. Madame Goldschmidt also sang, with Lady Catherine Coke, Rubenstein's "Song of the Birds," and the two ladies were joined by the Hon. Mrs. Wellesley in a trio from "The Magic Flute." The National Anthem, in which the Princess Christian and Madame Lind-Goldschmidt took part, closed the concert.—*London Figaro*.

✓ *The Frou-frou of Sarah Bernhardt.*

THE recent presentation in London of this character by the famous French actress, is thus spoken of by the critic of the London *Figaro*:

Whatever else Mlle. Sarah Bernhardt may be, she is certainly the most finished, easy and charming comedy actress imaginable. So much we all knew already, for had not everybody seen her *Mistress Clarkson* in "L'Etrangère," or her *Berthe* in "Le Sphinx"? Yet it may fairly be said that her performance of *Frou-frou* on Monday night conveyed a new revelation of power. I have no hesitation in calling it the most perfect and delightful of all her parts. There are always limitations to one's enjoyment of her tragedy, and none of her other comedy parts is so varied and many-sided as this. The snake-like Creole of "L'Etrangère" is quite remote from our sympathies, and *Berthe de Savigny* is cast in a too uniform key of subdued and pensive emotion to give full scope to her powers. But *Frou-frou* is a sympathetic, vivid, warm creation, and it would be impossible for any one to enter into the character more warmly and sympathetically than does Mlle. Bernhardt. I have never seen *Désclée* in the part, but there is no need for any comparison to conclude that Mlle. Bernhardt is not in the first acts precisely the *Frou-frou* of Messrs. Meilhac and Halévy's imagination. There is not enough "frou-frou" about her to answer to their conception—not enough of the dancing, glittering, restless butterfly-nature. During the despair and agony of the catastrophe she describes how, only a few months before, sitting in a theatre, she had suddenly and without any cause begun clapping her hands and laughing and singing to herself, "Oh, how happy I am, how happy I am." Her exquisite pathos in this passage is quite indescribable, yet we feel that the *Frou-frou* we have seen in the first two acts was scarcely likely to have indulged in this childlike ebullition of unthinking happiness. But what does it matter? If we have not precisely the *Frou-frou* of Meilhac and Halévy, we have the *Frou-frou* of Sarah Bernhardt, which, without being absolutely inconsistent with the text, has an added value and poetic charm of its own. Anything more delicate, more vivid, and more beautiful than her comedy of the first three acts I cannot conceive. It is a creation to be treasured among one's most cherished dramatic reminiscences. In the last two acts she is more on her own ground of emotional drama, to use an objectionable phrase. She is powerful, original, and touching to a degree—yet the character has lost our sympathy. This is the authors' fault, and is the irremediable blemish of the play.

Three acts of delicate and original comedy, with two acts of clumsy and commonplace melodrama tagged to them—so "Frou-frou" may be described. How finely conceived is the close of the first act, from the entrance of *Sartorys* onwards! How lightly and gracefully the second act moves, with only the *soufflé* of vulgarity in the rehearsal scene to reveal the cloven hoof of the boulevard dramatists! Then how exquisitely is the third act, up to within a few lines of the conclusion, woven into a dramatic nodus of rarely complex motive! But the knot is too hard for the dramatists. They cut it with the rough-and-ready blade of the conventional drama of adultery. We have all the well known scenery and properties—Venice and the Lido, news of the sick child, the outraged husband with the wife's *dot* in an envelope, her offer to enter the next convent round the corner, the breathless suspense while the duel is being fought, apparently in the back garden, the entrance of the second with the fatal news, and, last of all, the return home, general forgiveness all round, and death, if not apotheosis, of the erring wife. All this is stale, flat, and unprofitable, but the actress' genius illuminates it. Her death is marvellously fine, and the only point which I could for a moment wish modified is the struggle between *Gilberte* and *Sartorys* as he is leaving for the duel. To put it prosaically, she "hangs on to him" too soon, and there is too much of the heavy stamping on the stage and inarticulate noises which always characterize such scenes. If she were to bar his exit by placing herself across the doorway, and only resort to physical force when he tries to force his way past her, the effect of the scene would be better. This is literally the only fault I, for my part, have to find with her performance, with the exception of a tendency in one declamatory passage of the third act to avoid the necessity of giving light and shade to her delivery, by the simple expedient of disregarding all punctuation, and speaking as if she had learnt a lesson by rote, and were repeating it with the sole object of getting as many words as possible into a given space of time. This is a mannerism which I have often noted in Mlle. Bernhardt, and which does not at all appeal to me—perhaps because my foreign ear does not appreciate the finesse of her tones.

During the winter season which has lately closed, about 8,500 persons, exclusive of persons engaged as chorus singers, &c., found employment in connection with the stage in the 350 regular theatres of Germany. This gives an average of about 24 persons per theatre intimately connected with dramatic representation—as actors, prompters, &c. The majority of the theatres close on April 1 or May 1, and not more than 50 remain open during the summer. About 7,200 members of the dramatic profession in Germany are thus placed out of employment. Perhaps a fifth of these may find short engagements in connection with the summer theatres.

## English Organ Music.

[A paper read by John Broadhouse before the London College of Organists, April 6, 1880.]

WE are apt to look—perhaps not too reverently, but yet I think too frequently and too persistently—at what has been done, and thus our admiration is confined wholly to the achievements of the past, and we fail to see what noble things are being done by men who are yet in the flesh. English composers of to-day are making history for future generations to read, and, with regard to music for the organ, the latter half of the nineteenth century will be regarded as more prolific and more praiseworthy than any preceding period. Posthumous fame is very pleasant, no doubt, but it is pleasant rather to a composer's heirs, executors, administrators or publishers than to himself, and though I cannot suppose for one moment that my opinion will incite any living composer to do greater things than he has done, I am sure no one whose name is mentioned to-night will be any the worse for knowing that his writings for the organ are well known to, and appreciated by, at any rate a few of his fellow musicians. My purpose to-night is to look at the English organ music written by men who are either now living or who have only recently passed away—most conspicuous among the latter being the late Henry Smart; and if we can, so to speak, focus into one view, and present upon the screen contemporary English composers for the organ, we shall have some notion of the kind of picture upon which our successors will gaze when they look at what is to us contemporary art. For us the work of the generation recently dead is only just, in the ordinary course of things, shaping itself into a picture which can be closely studied; and I want to some extent to anticipate the future, and show you what is being done around you by workers in this particular art field.

In looking around for composers of organ music we should naturally look first of all to the professors of music in our universities. Of the professors at the two English universities, only one (Sir Frederick Ouseley) is an organist; but Sir Herbert Oakeley, at Edinburgh, and Sir Robert Stewart, at Dublin, are both well known players; and I cannot but think it strange that neither of these latter has done anything considerable in the way of organ music proper. The Edinburgh professor has published no original works, though he has issued a number of arrangements; while the Dublin professor has only published one important work (a concert fantasia which appeared in the first number of the *Organist's Quarterly Journal*), and a few smaller compositions, which appeared in works brought out by Dr. Fowle. This concert fantasia was very favorably criticised at the time of its appearance, and is a fine work. If it were possible to enter into particulars I would; but time forbids, and must ask you in this case, as in others, to take my word where you cannot examine for yourselves, and I need only say that Sir Robert's concert fantasia is worthy of him and of the position he occupies. I find the reason why not only Sir Robert, but many others, do not write more is, that their work is so ill paid that they are compelled to fill up their time with the "horrid grind" of teaching. There are few men who have the courage to do as Arthur Sullivan has done—refuse to teach, burn the bridge behind them, and live entirely by their pens. And, until composers who may not be able to teach leave that work to teachers who are not able to compose, many a divine thought which comes down from above will be compelled to return, for want of time to seize the pen and fasten it down to the earth. The professor at Cambridge, Dr. Macfarren, although he may toil at the piano tail all day, has yet the burden of the Royal Academy on his shoulders; and it is a matter of regret that, although not an organist, he does not compose more frequently for the organ. His "Sonata," his "Variations" on the psalm-tune "Windsor," and his "Religious March," in which the "Old Hundredth" is introduced, are admirable instances of what he might do for English organ music. I really hope that he may see his way to still further enrich the store of genuine music for the instrument. His "Variations on Windsor," even if he had written nothing else, would entitle him to an honorable place among writers for the organ.

I know you will agree with me that though I mention Sir Frederick Ouseley last of all the university professors, it is not because he is least—indeed, as a composer for the organ, he is head and shoulders above all the rest. Sir Frederick was kind enough, when I informed him of my purpose to-night, to place at my disposal a copy of each of his published organ works. These are so important that, to my mind, they make an era in the history of organ music in England. They are doubtless well known to you, but I enumerate them for the benefit of those who may read this paper hereafter. Taking the smaller works first, we have:

"Six Short Preludes," and with respect to these allow me to say that they dispel at once and forever the shallow and foolish notion that because a man is very learned in harmony and counterpoint, his compositions must on that account be dry, uninteresting and generally flat, stale and unprofitable. That these preludes are correct in their progressions, we should, of course expect, but they are much more—they are full of melodic beauties and rich harmonies, and reveal in every bar—as, indeed, do all Sir Frederick's works—the hand of a master. Next come—

"Three Andantes" (in B flat, F and G), composed for and

dedicated to the college under whose auspices we are met together to-night, and to which may be applied the remarks just made about the preludes.

A more important work, however, is "A Sonata for the Organ," which was composed for the opening of the new organ in the Sheldonian Theatre, at Oxford. It requires some courage, and still more enthusiasm, to write and publish an organ sonata in these days; for although everybody professes to admire works which are laid down on classic lines, few of us have the hardihood to write and publish music which in the nature of things will seldom be heard. This sonata consists of an allegro non troppo in C minor, of an air and variations in A flat minor, the latter leading without a break into the concluding movement in C major. Sonatas for the organ are so few that wherever one appears we ought to give it a hearty welcome, and it is to be regretted that this, or any portion of it, should be so seldom heard at recitals. Indeed, it is seldom that any one sees any of the organ works of the Oxford professor in recital programmes, and I think the reason must be that players suppose that they will be uninteresting to the public; but this is altogether a mistake, and that public must be indeed at a low ebb which could not at once appreciate the many beauties contained in Sir Frederick's works. I have seen another sonata, in MS., from the same hand, and art will be the gainer when this, too, is published.

The most important contributions made by Sir Frederick Ouseley to English organ music are his "Preludes" and "Fugues."

These were published at four different times, and consist in all of thirty-two specimens of that class of writing.

It may be rank heresy to affirm that these "Preludes" and "Fugues" are equal to those of the giant Cantor of the Thomas Schule, in Leipzig; but as I think they are equal to them, I should fail in my duty if, from fear of censure, I refrained from saying so. And why should it not be said?

Why should we think that Bach has exhausted the beauty of the prelude, or worn threadbare the science of the fugue? Bach himself would, I believe, have stoutly contested such a monstrous supposition, and I am sure the genial writer of the Forty-eight of the G minor would have been delighted

with the "Preludes" and "Fugues" of Sir Frederick Ouseley, which deserve to be handed down to future generations as "the Thirty-two."

For mingled science and art there is nothing in England or any other country, so far as I know, to excel them. The great J. S. Bach wrote more, but not better, specimens of the prelude and fugue, and though Sir Frederick may in his modesty disclaim this praise, I have formed my judgment after careful examination, and I think posterity will arrive at the same conclusion.

People who vote fugues "high and dry" can surely know nothing of these thirty-two, which are high but not dry; and those who

can find no pleasure in hearing them or derive no profit from studying them must be relegated to that unenviable minority who have no music in their souls. I am quite aware that in daring to liken Ouseley to Bach I am running the risk of bringing down upon my devoted head a torrent of abuse, but I shall probably survive it; and it is not improbable that I shall be accused of seeking to gain favor with the Oxford professor by praising his works, but as I have no present prospect of coming into contact with him, and have not even the pleasure of his personal acquaintance, I must rely upon the support of a good conscience if I can

find no other support for my opinions. But as "honor to whom honor" should be our principle in estimating the work of others, I feel that truth—or what I regard as truth—must be spoken, and in speaking thus I do not desire that you

shall give less honor to Bach, but that you should give more honor to your own countrymen. This latter we can do without leaving the other undone.

## Stop Mechanism for Organs, &amp;c.

[AUGUST GRUTER, of Crefeld, Germany.]

THE invention has for its object an arrangement for organs, harmoniums, and the like instruments, by means of which any stop may be played or brought into action from any manual or pedal independently of every other. In order to explain the manner in which that object is attained, the following description of the arrangement refers chiefly to harmoniums, but it is equally applicable to organs and other similar instruments, with such modifications as will be well understood by persons acquainted with this class of work. A note is sounded when a valve closing an aperture in the wind-chest is lifted from its seat by depressing the free end of a double lever, to the other end of which the valve is secured. This is effected by a suitably guided spindle which rests on the aforesaid free end of the lever, and to this spindle the motion of a key in any manual of keys or pedals is communicated by the interposition of a projection on a bracket supported on a pin through, or a collar on, the spindle, but which bracket is free to turn on the spindle. This bracket is of a peculiar shape, and has two projections. One of them points upwards and another points downwards, and fits into a bar or rod running parallel to a row of spindles, and which bar is linked to fixed points, the links describing the same radius as the lower projections on the brackets which engage the rail. This bar receives motion from a bell-crank lever, to which the draw-bar or stop-pull is jointed, and when the latter is drawn the bar or rod engaging the lower projections of the brackets on the

spindles moves from one side to the other, and thus turns the said bracket through a part of a revolution on the spindle. Before this movement is effected the upper projection of the bracket is in such a position that the thin end of an inclined plane attached to the under side of each key is opposite the upper projection of the bracket, and consequently when the key is pressed down the said projection and the inclined plane do not come in contact with each other; hence the movement of the key is not communicated to the spindle, and no effect is produced. When, however, the stop is drawn all the brackets on the spindle connected with the stop make part of a revolution on the spindle, and thus bring the upper projection of the bracket opposite the thick end of the inclined plane on the key, and a depression of the latter is now communicated through the bracket to the spindle, and the valve on the wind-chest is opened. It will be observed that a row of spindles is required for each row of reeds or valves, and that there are as many brackets with their attendant mechanism on each spindle as there are manuals, and that as many stop-pulls are required for each stop as there are manuals. Thus it will be seen that if a certain stop-pull is not drawn, the corresponding key, keys, or pedals may be pressed down, as they are when playing on the instrument, without lifting the valve from the aperture in the wind-chest, as the keys only actuate the spindles by means of an intermediate piece which is interposed by the action of the stop-pulls and the intermediate mechanism described, there being as many spindles to each key as there are stops or rows of reeds or valves; and there being a stop-pull, with its attendant mechanism, for each manual, it will be understood that each stop may be played from any manual.—*London Musical Opinion and Music Trade Review*.

## Music Teaching in Japan.

IN a private letter from Tokio, May 11, L. W. Mason, of Boston, who recently went to Japan at the request of the Japanese Government to teach the art of music in the public schools of Tokio, says:

"I have done much more than I expected in interesting both pupils and teachers in learning real music. I have read figures thus far, chiefly. They are our common figures 1, 2, 3, 4, 5, 6, 7 and 8, and their names of the numbers are quite singable, so I use them, making first a diagram of the scale, thus, a having the sound of a as in 'father,' i the sound of long e, and u as in 'full.'

"It is fortunate for the Japanese that I have impressed upon them the necessity of having organs in their schools, inasmuch as their ears are perverted by a wrong scale of music. The only way of overcoming the difficulty is to adapt our tunes to their words and teach music in their schools by means of a well tuned cabinet organ, depending upon the organ as my grand assistant missionary in the conversion of Japan to civilized music.

"So I tell the teachers, if they do not feel confident as to their own ability to sing the teachers' part, to play it with one finger on the organ. I have a meeting of the teachers twice a week, and they learn to teach exercises of the scale like the following. It is very easy for them to understand that the exercise is in two-four time; that a figure with a comma after it means a short sound and a dash twice as long. Besides a teachers' meeting, they all see me give two lessons a week to the children. So if they go to taking the back track in Boston we will beat them in Tokio.

"I arrange my exercises upon the scale in the following manner:

Teacher.	Scholar.	Teacher.	Scholar.
1, 2,   3—	1, 2,   3—	3, 2,   1—	3, 2,   1—
Teacher.	Scholar.	Teacher.	Scholar.

HOW GENEVIEVE WARD PLAYS IN FRENCH.—Miss Genevieve Ward played in London lately in "L'Aventurière," one of Augier's finest pieces, and she played it in French as she alone among English-speaking actresses could play it. There is absolutely no difference between her French and her English, and those who are able to judge of her English will see what a compliment on this implies to her French. But a London critic noticing the performance thought it would be a safe thing to say that her French was marked with an accent. He was of the school of *cognoscenti* dear to Goldsmith's friend, who always saved himself by the remark that the picture would have been a better one if the painter had taken more pains. The indignant actress at once wrote over to M. Regnier, the first living teacher of French elocution, and received from him a brilliant testimonial to her linguistic skill. An admiring Frenchman on this side, who notices the controversy with a wish to do honor to Miss Ward, writes her name throughout as Miss "Hard"—and so we write the current history of the time.—*Paris correspondence N. Y. World*.

... Maybrick, the English concert singer, when he wrote "Nancy Lee," offered it to Boosey for \$50, but the publisher declined. At last, seeing the anxiety of the composer, he jocularly proposed to publish the song at half profits. A contract to that effect was made, and, to every one's astonishment, Boosey had, six months after the issue of "Nancy Lee," paid Maybrick \$5,000 for his share of the profits. The net profits up to this time are estimated at above \$30,000, and it is still a valuable property. "Jack's Yarn" has been equally profitable, but not to the composer, Louis Diehl, who sold it to Signor Foli, the basso, for \$125. Foli resold it to a publisher for three times that sum and a royalty of fourpence a copy, which has netted him a handsome sum, the entire profits footing up some \$25,000.

## HOME NOTES.

.... The Mendelssohn Quintet Club returned to Boston last Wednesday.

.... There was a "Wagner night" at Koster & Bial's Music Hall on Tuesday evening.

.... The Schubert Quartet, with Jenny Patrick-Walker as vocalist, will play at Plymouth, N. H., on June 23.

.... The Arion Society had a festival, concert operetta and bal champêtre at Terrace Garden on Saturday evening.

.... The San Francisco Minstrels finished a week's engagement at the Walnut Street Theatre, Philadelphia, on Saturday evening.

.... The Schubert String Quartet, it is understood, will take part in the commencement exercises at Buchtel College, Akron, on June 23.

.... Leopold Litzenberg, the young violinist, who was heard in New York three years ago, has returned, and will play in concerts next fall.

.... A report comes from Hamburg that an enterprising New Yorker has offered Richard Wagner \$50,000 to direct a series of concerts here.

.... Kate Fold, a well known music teacher of Chicago, gave a successful concert with her pupils at her residence, 174 Park avenue, in that city, on the 7th inst.

.... Fischer, the violinist, sailed on Saturday for Europe. It is understood that he will return to New York early in October to fulfill engagements already made.

.... The Beethoven Club and Mrs. E. Humphrey Allen assisted Dr. Blodgett in a concert at Smith's College, Northampton, June 14, and the following day at Pittsfield, Mass.

.... Miss Johnston, daughter of Judge Johnston, of Washington, D. C., who made her *début* with Emma Abbott in "Chimes of Normandy," is developing a voice of remarkable sweetness.

.... The Triennial Festival of Knights Templars will be held in Chicago in August. The music will be under the direction of Hans Balatka, who will have 150 picked musicians under his baton.

.... The private receptions of the French Club, of Chicago, were brought to a close on the evening of June 9 with a dramatic representation at Standard Hall, in that city, for the benefit of Mrs. E. H. Robinson.

.... The New York Philharmonic Club announce the dates of its regular series of subscription concerts at Chickering Hall next season as follows: November 9, December 2, January 4, February 8, March 8, April 5.

.... The Maennerchor Garden, Philadelphia, opened its tenth season with the beginning of last week. The receipts of two evenings during the week were the largest ever known. D'Auvia's orchestra furnishes the music.

.... Mahan's English Opera Company closed its season at the Union Square Theatre on Saturday night, and will next appear in Chicago with "Boccaccio," in which Eugene Clarke will take the principal tenor part.

.... The Vassar girls had a concert and excursion aboard a steamboat on Saturday. Professor Ritter conducted them. The music was furnished by a grand piano, at which different girls took turns, and the violin of Lettie Lounder of Boston, whose playing was much admired.

.... The operetta by Dr. MacLagen, of Montreal, "The Queen's Shilling," has been produced in that city with success. The principal tenor part was intrusted to a New York artist, Christian Fritsch, who is said to have sung "with the air of a consummate artist, and to have fairly captivated his hearers."

.... M. De Beauplan (Mme. Ambré's husband) has completed arrangements for the production of "Aida" and other opera in French in New Orleans next fall, and has secured a large subscription. Mme. Ambré will be the prima donna, and M. Tournie, who has had a successful season at the Grand Opera House, Paris, will be the principal tenor.

.... W. E. Chandler, the well known New Haven vocal teacher, gave on Thursday of last week the last of a series of musical soirees to his pupils. Mr. Chandler has recently opened new rooms in the Hoadley Building, New Haven, and fitted them up in handsome style. He recently resigned the position of organist and choir-master of the Church of the Redeemer, which he has held for ten years.

.... The popular opera of the "Chimes of Normandy" was produced on a grand scale at the Opera House, Cleveland, the first week of this month, by the Cleveland Opera Company. The cast embraced Mrs. S. C. Ford as *Mignonette*, Mary Suggett as *Germaine*, John B. Lang as *Gaspard*, E. C. Beach as the *Marquis*, and a celebrated Toledo tenor as *Robin*. The minor parts were in the hands of good vocalists. The chorus was good, and the orchestra, considerably increased for the occasion, was led by the experienced director, J. T. Wamelink.

.... The Brooklyn Philharmonic Society has issued a circular requesting all persons desirous of subscribing for the next season to send their names to the secretary as soon as possible. There will be six concerts, on Saturday evenings, and twelve rehearsals (instead of six as last year) on Friday afternoons. The number of subscriptions for full sets of

tickets, at \$8, and sets of concert tickets, without rehearsals, at \$5, will be limited to 1,200. Subscriptions for the twelve rehearsals will be taken at \$5. In view of the fact that Mr. Thomas will be able to exercise a constant supervision over the work of the next season, it is the purpose of the directors to increase the orchestra, and to arrange for the production of one or more of the great dramatic works with chorus.

.... Haverly's Juvenile Opera Company closed the season at Detroit last Saturday, and left for New York direct. They arrived at the Erie depot in Jersey City at noon on Tuesday, when there were really several acts and a variety of scenes between the children and their parents. The children have been absent nearly twelve months, and have been "on the road" every night since August 11, 1879. The company has given "Pinafore" six hundred and twenty-five times, and traveled the Western circuit twice from Minnesota to Texas and Nebraska to Ohio. When leaving Detroit they were almost uncontrollable in anticipating "Home Again."

.... There came near being a scene at the Cleveland Musical Festival matinee which was not upon the programme. Foster & Carpenter, attorneys, of Cleveland, received from A. G. Thomas, of New York, a claim against Edouard Remenyi, the violinist, for collection. The bill read, "Balance due on account, \$129.24, with interest from May 1, 1879." The attorneys were unable to learn the nature of the account, but proceeded to bring the great musician to terms. Suit was commenced in Justice Kelly's court, and a garnishment was served on C. H. Fuller, treasurer of the Vocal Society, warning him against paying Herr Remenyi the amount due for his services at the festival. The garnishee returned answer that Remenyi's agent had already been paid the full amount of the contract. In this dilemma an order of attachment on the violin was made, but Remenyi had skipped out of town with his beloved instrument.

.... The Toledo press speak very highly of Mrs. S. C. Ford as an artist. The *Bee* thus stating that "This lady, who appeared for the first time last evening before a Toledo audience in opera, sustained the character of *Serpente* in the "Bells of Corneville," to the entire satisfaction of all who had the pleasure of hearing her. She made a favorable impression upon the audience from the start, which was constantly increased and sustained with each additional appearance throughout the entire entertainment. Mrs. Ford has a fine stage presence, and was elegantly costumed, while her singing was exquisite. She has a singularly bright, fresh, resonant soprano voice, of pure quality and remarkably even in all its registers, from the lowest to the highest notes. It is to be regretted, however, that the part of *Serpente* is confined so entirely on the middle register and without anything remarkably brilliant to execute, thus depriving this accomplished artiste of the opportunity of displaying the compass of her voice to advantage."

.... The programme of the Philadelphia Permanent Exhibition, for the commemoration on July 5 of the one hundred and fourth anniversary of American independence, includes, besides the inevitable military display, a trumpet salute at 9 A. M. from the four towers of the building, by Mark Hassler's trumpet quartet; music by the Matthew Baird cornet band; the singing of "Hail Columbia" by Anna M. Fuller, soloist, and a chorus of 200 voices, with choral responses and a chant, under the direction of Aaron Taylor; the singing of the "Star Spangled Banner" by a semi-chorus and chorus, with organ accompaniment and a fife and drum rendering of the "Spirit of '76." At 6 o'clock nocturnes and symphonies will be rendered by the leading organists of the city. At 9 o'clock the "Minuet" will be given under the direction of Constantine Carpenter, followed by the "Lisandra," under the direction of Lucien Carpenter, the whole terminating in a costume ball, Mark Hassler's orchestra, the trumpet quartet and a trio of grand pianos furnishing the music.

.... The New York *Times*, of Sunday, contained the following paragraph: "It is now well understood that Herr Joseffy has made new arrangements for next season, and will remain in this country. He will appear again in the fall, at Steinway Hall, and for the first time will have an opportunity to do himself justice with an orchestra under the direction of Theodore Thomas. Herr Joseffy has really never had a chance in his concerts to show his capabilities. It was quite evident on the occasion of his last concert that he was distracted and annoyed by the slovenly direction of the orchestra which hampered him through the programme. A different order of things may be expected at the hands of Mr. Thomas. It is known among the friends of Herr Joseffy that he has gone to a quiet country retreat, where, with a Steinway grand piano, he expects to prepare an extensive list of compositions which he has not before played in public." And on Monday the director alluded to addressed to the editor of that paper the following characteristic letter:

I am sorry to learn from yesterday's issue of the *Times* that M. Joseffy was distracted and annoyed by the slovenly direction of the orchestra on the occasion of his last concert. Permit me to say that at least the annoyance has been mutual, for when an artist who only occasionally in Europe has played with orchestra comes to New York to experiment, and now and then jumps the track with two or three bars, even the most attentive conductor could not help him. I hope that you will do me justice by publishing these lines.

GOTTHOLD CARLBERG.

NO. 115 EAST TWELFTH STREET, NEW YORK, Monday, June 14, 1880.

## Mendelssohn Sketched by His Letters.

[Continued.]

A S to the musician's utterances, Mendelssohn's reply to a correspondent who asked the meaning of some of the "Lieder ohne Worte" may well be introduced here. It is one of the most valuable declarations upon a topic often debated that the literature of our art contains, and expresses in small compass, that which might be amplified to volumes. In effect Mendelssohn propounds this thesis: "Music is more definite than words, and to seek to explain its meaning in words is really to obscure it." Every sentence in the following extract should be well weighed: "There is so much talk about music, and yet so little really said. For my part, I believe that words do not suffice for such a purpose; and if I found that they did suffice, then I certainly would compose no more music. People often complain that music is so ambiguous that what they are to think about it always seems so doubtful, whereas every one understands words. With me it is exactly the reverse, not merely with regard to entire sentences, but also to individual words; these too, seem to me so ambiguous, so vague, so unintelligible when compared with genuine music, which fills the soul with a thousand things better than words. What any music I love expresses to me is not thought too *indefinite* to be put into words, but, on the contrary, too *definite*. I find in all attempts to put such thoughts into words something commendable, but there is yet something unsatisfactory in them all; and so it is with yours. This, however, is not your fault, but that of the words, which do not enable you to do better. If you ask me what my idea was, I say just the song as it stands; and if I had in my mind a definite term or terms with regard to one or more of these songs, I should not like to disclose them to any one, because the words of one person assume a totally different meaning in the mind of another person—because the music of the song alone can awaken the same ideas and the same feelings in one mind as in another—a feeling which is not, however, expressed by the same words. Resignation, melancholy, the praise of God, a hunting song—one person does not form the same conception from these that another does. Resignation is to the one what melancholy is to the other; the third can form no lively idea of either. To any man who is by nature a keen sportsman, a hunting song and the praise of God would come pretty much to the same thing; and to such a one the sound of the hunting horn would really and truly be the praise of God, whereas we hear nothing in it but a mere hunting song, and if we were to discuss it ever so often with him we should get no further. Words have many meanings, but music we can all understand correctly. Will you allow this to serve as an answer to your question? At all events it is the only one I can give, although these, too, are nothing after all but ambiguous words." We have here the case very acutely, and, as it seems to us, very conclusively put. Here, moreover, we see the sufficient reasons why Mendelssohn's "Lieder ohne Worte" were given to the world without the distinctive appellations which some people of weak musical perceptiveness are fond of inventing. The master shows clearly enough that to call one piece "Melancholy" or another "Resignation" is certainly to limit and probably to distort its meaning, since the same word does not of necessity imply the same thing to different minds. Music is freer and more potent, therefore, when dissociated from any attempt at a verbal definition of the feelings it is meant to excite; and, by a parity of reasoning, that which we call programme music, or music written to illustrate incident or emotion recognized by verbal description, occupies an inferior rank.

Turning from this grave subject, we meet with a letter beautifully suggestive of Mendelssohn's true kindness of heart. It is addressed to Simrock, the Bonn publisher, on behalf of a brother composer, indicated in the published correspondence by the initial X. We know now, for the person most concerned has told us, that X really stands for Ferdinand Hiller, who, at this time (1842), had not the public ear to the extent which, in Mendelssohn's opinion, he deserved. Hiller has reprinted the letter in his book on Mendelssohn, and truly says that "it displays a wonderful amount of tender consideration and loving sympathy." No one can peruse it without seeing the writer in a beautiful light, and enjoying a look into the depths of a most amiable soul. We give the more noteworthy passages, "During my stay here I heard by chance that my friend and colleague in art, Herr Hiller (X), had written to you about the publication of some new works, but hitherto had received no answer. Now, both in the interest of art as well as in that of my friend, I should indeed be very glad if the answer were to prove favorable; and as I flatter myself that you place some value on my opinion and my wish, it occurred to me to write to you myself on the subject, and to beg of you, if you possibly can, to make some of my friend's works known to the general public. My wish for the secrecy which I wish you to observe towards every one and under all circumstances is owing to this—that I feel certain Herr Hiller would be frantic if he had the most remote idea that I had taken such a step on his behalf. I know that nothing would be more intolerable to him than not to stand absolutely on his own ground, and therefore he never must know of this letter. On the other hand, it is the positive duty of one artist towards another to assist as much as possible in overcoming difficulties and annoyances, and to contribute as far as lies in his power to the attainment of his aims when such aims are noble and in a good cause, and both are so to the highest degree in this case. I therefore beg you

to publish some of his new compositions, and above all, if possible, to enter into a more permanent connection with him." Then follow some outspoken observations on the duty of a publisher to place "more faith in true worth than in any chance result," after which Mendelssohn continues: "Forgive the liberty I have taken, and, if possible, comply with my wish. So far as I have heard, there is no pretension to any considerable sum for these works, but a very strong desire that they may be generally circulated and made known, and that the correspondence should be carried on in a friendly spirit. If you will or can enter into the affair, I rely on your *sacred silence* as to my interference, my name, and my request. If I shortly hear from my friend that you have written to him in a kind manner, and have agreed to assist him in making the public familiar with his songs and pianoforte works, how heartily shall I then rejoice! \* \* \* I mean to set to work shortly, and to overwhelm you with music-paper (as soon as it is well filled) and to request in my own name what I now so urgently and anxiously entreat in that of my friend." It is pleasant to know that this effort to "do good by stealth" succeeded and bore fruit. Simrock behaved most graciously in the matter, and Mendelssohn's almost boyish delight shines through every word of the note he sent in acknowledgment: "I must confess that I had not expected such ready courtesy and satisfactory compliance with my letter of solicitation. I now doubly rejoice in having taken a step which a feeling of false shame and that odious worldly maxim 'Don't interfere in the affairs of others,' which occurred to me while writing, nearly deterred me from carrying out. Your conduct, as displayed in your letter of yesterday, has confirmed me more than ever in what I esteem to be good and right; so I intend to lay aside forever the (so called) highly prized worldly wisdom, and henceforth to pursue a straightforward course, according to my own first impulse and feeling; if it fail a hundred times, still one such success is ample compensation." Who does not feel drawn to Mendelssohn by his noble and practical sympathy with a struggling brother, and by his unaffected delight at the result obtained? Another illustration of this part of Mendelssohn's character is to hand in the letters of the same period. The autumn of 1842 saw Mendelssohn again in Switzerland, going over some part of the route traversed by him in 1831. Passing through the Unterwalden, he sought out his old guide, and found him. "We mutually recognized each other, to our great joy," he writes to his mother. "He is now the landlord of the 'Crown' in Meiringen. Dearest mother, recommend the man and his house to all your correspondents. I am quite determined to write to London and ask Murray to praise the 'Crown' in Meiringen, in his next red Guide Book to Switzerland. He can do so with a clear conscience. Michael has a good house, an extremely pretty wife, and five fine children, for whom I bought a few little trifles and some toy soldiers in Unterseen, and thus we had a happy meeting after a lapse of eleven years. He brought me the words of the song in G major he sang at that time, the melody of which I had retained, but always plagued myself in vain about the verses. When I told him we wished to go to the Grimsel he got very red, and said, 'Then I must go too—I must go!' so he intrusted the public room (which is his department) to the care of a friend, and was ready next morning with his mountain staff and blouse, and led the horses past some awkward places, and the ladies past the most dangerous ones, and us too, when it was possible to cut off the distance by footpaths; and the people in Guttanen laughed at seeing him again. 'It is only for a little while,' said he; and a man who was making hay called out to him, 'Oho, Michael, so you can't give up being a guide yet!' He confided to me that it did sometimes seem hard to be obliged to do so, and if he did not think of his wife and children, who knows what might happen? We separated on the Grimsel. This was a pleasant episode." And pleasant it is to us who read Mendelssohn's simple yet graphic description. Our master did not forget his humble friend when far away from him. A few months later he wrote to Klingemann in London, and said: "A request occurs to me which I long ago intended to have made to you. In Switzerland I saw my former guide, Michael, whom on my previous mountain expeditions I always found to be an excellent, honest, obliging fellow, and on this occasion I met with him again, married to a charming, pretty woman. He has children, and is no longer a guide, but established as landlord of the 'Krone.' \* \* \* It is a most genuine Swiss village inn taken in its best sense. Now Michael's greatest wish is to be named among the inns at Meiringen in the new edition of Murray's 'Switzerland,' and I promised to endeavor to effect this for him. Is it in your power to get this done? \* \* \* Michael said that the author of the handbook had been there, and was very much *fito* by the other landlords. His means did not admit of this; still he would give a good round sum of money if he would only mention him. I was indignant and said, 'Without money, or not at all.' But I thought of many musical newspapers and composers, so I did not lecture him much on the subject, for fear that he might one day hear something of the same sort from one of my colleagues and take his revenge. There is now a general complaint that the large town hotels have superseded the smaller, comfortable, genuine Swiss inns. This is one of the latter sort, so Murray must really recommend it. Pray do what you can about this, and tell me if you succeed. Forgive my troubling you, the secretary of an embassy, with such things, but if you knew Michael, you would like him, I am sure." Genuine kindness of this sort resembles good wine, and needs no bush. Moreover, to add a word would be to

spoil the effect of the incident as described by Mendelssohn himself.

Now let Mendelssohn stand before us as a conservator of the works of his fellow masters—even of that in them which might be amended. We have before seen him in this capacity and it seems as though advancing years only increased the reverence in his nature and heightened his horror of the vandalism which would, in the name of improvement, lay hands upon sacred things. Writing to Simrock about Mozart's "Die Zauberflöte," he says: "I should like to know whether you are disposed to allow the original correct text to be substituted in your plates of this opera, and some proofs to be taken. It appears to me almost a positive duty that such a work should descend to posterity in its uninitiated form. We, indeed, all know perfectly well, for instance, the aria beginning 'Dies Bildness ist bezaubernd schön,' but if, in the course of a few years, the younger musicians always see it written, 'So reizend hold, so zauberisch schön,' they will acquire a false idea of Mozart's thoughts; and I go so far as to assert that even the most undeniably bad passages in such a text deserve to be retained, as Mozart composed music for them, and they have thus become household words all through Germany. If improvements are to be proposed it is all very well, but they ought to stand side by side with the original words; in no case should these words be entirely banished, otherwise fidelity towards the great master is not properly observed. \* \* \* If you resolve to alter your plates then I shall be the first, but certainly not the last, of your customers to thank you for it." Whole-some words these, at a time when men are starting up on every hand to tell us what the masters might, could, should or would have written under this, that and the other condition, and proposing to conform the text to such imaginings. The passage just quoted is, however, as regards Mendelssohn himself, only an outcome of the severe artistic morality which shines in many letters, above all in one written to Herr Otten, of Hamburg, who had drawn a flattering comparison between our master's music and the fashionable effusions of the day: "I believe that this (the fashionable) mode will soon pass away even without any counter influences. To be sure, a new one is certain to start up, but just on this account it seems to me best to pursue one's own path steadily, and especially to guard against an evil custom of the day which is not included in those you name, but which also does infinite harm—squandering and frittering away talents for the sake of outward show. This is a reproach which I might make to most of our present artists, and to myself also more than I could wish. I have no great inclination, therefore, to extend my travels, but rather to restrict them, in order to strive with greater earnestness for my own improvement instead of the good opinion of others." As Mendelssohn appears in this extract, so we may leave him for a month, carrying with us till we meet the master again a remembrance of true nobility, perfect uprightness, and gentleness like the gentleness of a little child.—Joseph Bennett, in *London Musical Times*.

#### Table of Exports and Imports.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended June 15, 1880:

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTS.	
	No.	Value.	No.	Value.	Cases.	Value.
Argentine Republic...	1	\$100	...	...	...	...
Bremen.....	20	1,000	1	\$700	...	...
British Guiana.....	...	...	...	...	2	\$65
British Poss. in Africa...	14	1,129	...	...	15	800
British West Indies...	5	362	...	...	...	...
Genoa.....	1	250	...	...	...	...
Glasgow.....	3	368	...	...	...	...
Hamburg.....	13	1,039	...	...	...	...
Hayti.....	...	...	...	...	1	97
Liverpool.....	12	540	...	...	25	425
London.....	53	8,940	1	153	...	...
Naples.....	...	...	1	600	...	...
New Zealand.....	17	1,140	...	...	...	...
U. S. Colombia.....	...	...	3	1,150	...	...
Totals.....	139	\$14,868	6	\$2,603	43	1,387

#### IMPORTS.

Musical instruments, 182 cases..... Value. \$20,975

#### EXPORTS FROM BOSTON

For the week ended June 4, 1880.

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTS.	
	No.	Value.	No.	Value.	Cases.	Value.
England.....	...	...	1	\$400	...	...
Newfoundland.....	2	\$300	...	...	...	...
Nova Scotia.....	3	142	...	...	...	...
Totals.....	5	\$442	1	\$400	...	...

#### IMPORTS.

Musical Instruments..... Value. \$3,117

....The Duke of Edinburgh is only a fair amateur performer, and when he used to play with professional orchestras the conductor was careful to seat his Royal Highness between two very steady old players, who had instructions to bring their most powerful instruments and play as loud as they could in order to drown the Duke's false notes.

#### FOREIGN NOTES.

....The father of Stanley, the famous English baritone, is very ill.

....La D'Angeli has sung with much success in "Ernani" at the Politeanna, Trieste.

....La Birda is singing successfully *Rosina*, in "Il Barbiere, at the Circo Nazionale, Naples.

....In Rome "Ernani" was sung by La Pisani, Elmira, Castelli, Ernani, and Mansi, *Don Silvio*.

....A cable dispatch from London says that Herbert Reeves has been received with great favor, and that he sings marvellously like his father, Sims Reeves.

....Leopold Auer, solo violinist at the Court of Russia, appeared in London at the Musical Union performance on June 8, and will appear again on June 22 and 29.

....The late Mr. Gruneisen's musical library was disposed of by auction at Debenham & Storrs' rooms, London, on Thursday, June 3. There were several valuable works.

....The last representation given at the Teatro Bellini, Naples, was for the benefit of Maestro Fornari, and was a feast at which nothing was wanting to make it a complete success.

....Alfred J. Eyre, who was recently elected organist of the Crystal Palace, London, studied under W. S. Hoyte, organist of All Saints', in the same city, and was a favorite pupil.

....John Curwen, well known in connection with the tonic sol-fa method, died at Heaton House, Mersey, near Manchester, England, on the evening of May 26, after an illness of only five days.

....Rubinstein lives in a large villa at Peterhof, and his study overlooks the sea. His kitchen is the best appointed room in the house. He does not wish that his children should understand anything about music.

...."Don Giovanni" has been played with remarkable success in Barcelona by the following artists: Anna, La Fossa; Zerlina, De Vere; O'Hario, Stagno; Leporello, Maini; Masetto, Marchisio; and Il Commendatore, Quintili-Leoni.

....The *Mosca*, Rome, says: "Poor Boccaccio, by Suppè, at the Alhambra, will not easily succeed in perfecting his *Decameron*. Artists and hypercritics agree in asserting that the music when arranged for the guitar would be passable!"

....Mme. Sembrich made her *début* in the Royal Italian Opera in Donizetti's "Lucia di Lammermoor," on June 5. At a previous rehearsal the band rose *en masse* and applauded the young vocalist. It is said that she will be a formidable competitor of Patti for future first honors.

....Anton Rubinstein has retired to his "castle by the sea," at Peterhof, after his professional tour in Russia, from which he received an astonishing amount of money. The *Montagsblatt* learns, "on the highest authority," that he wished to devote the whole summer to the composition of a comic opera, but in spite of the most strenuous efforts he cannot find such a text as he wants.

....Mapleson's opera season in London seems to have been largely occupied so far with experiments, not all of them very wise. He has been fortunate, however, in the engagement of the German soprano, Lilli Lehman, who personated one of the Rhine Daughters, and also one of the Valkyries in the Wagner performance at Bayreuth in 1876, and was greatly admired in the remarkable company of artists gathered there.

....Villiers Stanford is doing good work for music at Cambridge. The 167th concert of the Cambridge University Musical Society, held recently at the Guildhall, Cambridge, was worthy of its predecessors. There were, at least, two items in the programme which were comparatively unknown—J. S. Bach's eight-part chorus, "Now shall the grace," and Goetz's "Nenia." The performance throughout was marked with much excellence on the part of the performers, and skill and unusual intelligence on the side of Villiers Stanford.

....A new opera, "Stella," libretto by Stefano Interdonato, music by Salvatore Anteri-Manzocchi, was presented for the first time in the Municipal Theatre, Piacenza, May 22. After the finale of the second act the work was pronounced a success. The characters were thus distributed: *Stella*, Zeresina Singer; *Verniero*, Cottore; *Lamberto*, Ortisi; *Padre di Stella*, Rapp. The libretto is a trifle, and to this is owing all the merit, since the music does not always produce the effect which it should. The artists executed their respective parts admirably, especially Singer and Ortisi. The scenery and costumes were also admirable.

....Two of Mr. Gye's new singers have made their *début* in Meyerbeer's "Les Huguenots." These were Mme. Verni and Signor Devillier, who essayed the roles of *Valentina* and *Raoul* respectively. Both artists acquitted themselves well in characters which must be ranked as among the most arduous on the lyric boards. Mme. Verni will probably become a favorite. She possesses a fine dramatic soprano voice, with a good production and an agreeable timbre. Signor Devillier has some strong, high notes, including a top C, which will no doubt please the "gods," but his voice is not sympathetic, and he sings at times deplorably out of tune.

# The Musical Courier.

A WEEKLY PAPER

DEVOTED TO THE INTERESTS OF THE

## Piano, Organ & Musical Instruments Trades.

### SUBSCRIPTION.

(INCLUDING POSTAGE, INvariably IN ADVANCE.)

Yearly	\$4.00
Single Copies	Ten Cents.

NEW YORK, FRIDAY, JUNE 18, 1880.

This journal, as its name purports, will represent intelligently and from an independent standpoint the great manufacturing interests of the piano, organ, and general musical instrument trades. It has no partisan aims to subserve, and it will give the news and all fresh and interesting information that may be of value in its line. It will broadly cover the interests of both manufacturers and dealers, and with its frequent issue must serve as the best and most important medium for advertisers.

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WILLIAM E. NICKERSON - - - - - EDITOR.

THE piano-makers probably begin to realize now that they have made a mistake in striking against J. P. Hale and, if such a thing as reflection were compatible with the average piano-maker's nature, would, no doubt, be brooding in melancholy over the truthfulness of the old Roman proverb: "Whom the gods would destroy, they first make mad." Through the defection in the union ranks and the employment of new men, Mr. Hale has secured an active working force sufficient for his present purposes and is now able to refuse work to all of his former employees whom he may not wish to take back. The general dullness of work just now prevents the great body of the strikers from obtaining employment in other shops, and thus a large number of piano-makers find themselves idle and penniless, without prospect of work for at least two months and a half, and without the assistance they counted on from their vaunted and vainglorious, yet impotent, union.

IN fighting the Piano Makers' Union, Mr. Hale has of course been governed altogether by consideration of his own interests, but he has, nevertheless, done a great and lasting service to all of the manufacturers of this city, and in fact of this country. It would be folly to deny that the union gained great prestige and acquired great power for mischief by its victory of last spring, and had it been allowed to proceed unresisted in its dictations and exactions, it would have forced the trade in a very little while to the verge of ruin. There are few manufacturers who did not perceive this, and consequently regard the future with uneasiness; but there were fewer still, able or willing to risk a struggle single-handed with the common enemy. Mr. Hale was perhaps the only exception, for, large as is his piano manufacturing interest, his other interests, manufacturing, mining, real estate and banking, are so much larger, as to render him practically independent of it, and no better evidence can be had of the extremity of folly to which a single success had led the union than its attack on the only man in the trade who without serious inconvenience could, if necessary, have closed the doors of his piano factory for a whole year. It is an evidence also of the weakness of the union that in so short a time as three weeks Mr. Hale has gained almost complete mastery of the situation, and although it will, no doubt, be some time before the union recovers sufficiently from this reverse to make another aggressive move, the manufacturers will, in the light of Mr. Hale's success, feel less reluctant to resist its future encroachments.

### SUITS UNDER THE COPYRIGHT LAW.

SUITS have been brought against a number of music publishers for alleged violation of the copyright law, in printing "Copyrighted" on publications that were not copyrighted. Among the parties thus sued are Oliver Ditson & Co., S. T. Gordon, Wm. A. Pond & Co., G. Schirmer, and White, Smith & Co. The suit against Ditson & Co. is about two years old; those against the others are only just begun.

The copyright law requires that the title of a publication shall be registered with the Librarian of Congress at Washington, and accompanied by the payment of fifty cents, and that after the work is printed two copies shall be placed on file with the same officer. The penalty is \$100 fine for every violation of the law, and it is provided that half of the amount recovered for violations shall be paid to the informer or informers. There is scarcely any room for doubt that the origin of all these suits can be traced to this last mentioned provision. Many of these suits are brought on old publications, of which the copyrighters have long been dead, or where the evidences of copyrighting are irrevocably lost. Most people no doubt will be surprised to hear that an important office of the United States Government was for many years so badly conducted as to offer no guarantee of the protection it was created to afford. Yet such is the fact. Prior to the year 1870, copyrights could be registered in any United States District Court office, of which there are about sixty in the several States. In many of these offices the records were so loosely kept that there is nothing to show if entries of copyrights were ever made. Many cases have been recently brought to light in which authors and publishers who had complied in every respect with the copyright law, and had obtained certificates to that effect from court clerks, at the time of registry, have had their copyrights disputed because no record of the registry appeared on the books of the court.

S. T. Gordon, of this city, who is sued for \$200,000 has bought up a large number of copyrights and plates at different times, from retiring firms. After the suit against Ditson was begun, he naturally began to look into the records of copyrights he held. A single specimen from his experiences will serve to show, that even under the present system of registering copyrights with the Librarian of Congress, which was substituted to remedy the defects of the old system, the publisher does not always obtain the protection he seeks and supposes he enjoys. Mr. Gordon had bought twenty-three copyrights from one Philadelphia firm which had failed, and on examining the books of the Librarian, he found no record of them whatever. At his urgent request, Mr. Spofford sent a clerk into the vault of the Library to search among the files. About an hour later the clerk returned with copies of all of the twenty-three publications involved, and of twenty-two of these publications there were three copies each, stored away in the vaults; yet there was nothing on the books to show that the law had been complied with.

We are also informed that many letters, sent by publishers to the Librarian's office with money inclosed to pay for registering copyrights, have never been received by the Librarian or heard of again by the publishers and, as a consequence, the custom of sending money by check even for so small an amount as fifty cents has been adopted by all the publishers almost without exception. Under these circumstances, which of course will be fully considered in the forthcoming trials—if the suits are ever brought to trial—how can the publishers be made in equity to pay damages to the government? Is it not rather the government that owes damages to the publishers?

Carlotta Patti has addressed to several French newspapers a letter, of which the following is a translation:

"I learn from private letters that the French papers have published certain facts which it is alleged took place during my artistic tour in the United States, under the unhappy (malheureuse) direction of Mr. Chizhola, and that these facts relate to my person and that of my husband, M. de Munck. The great distance at which I now am from France, does not permit me to give the lie to these infamies in the strongest and most formal manner. I shall be obliged if you will publish these lines, and accept my salutations.

"(Signed) CARLOTTA PATTI."

### NOTES AND ACTIONS.

Dunham & Sons are still busy filling back orders.

Henry Englemann, musical instrument dealer of St. Louis, has given a bill of sale for \$150.

Anna Weisser, of St. Louis, dealer in musical instruments, has given a bill of sale for \$350.

Herman Theune, accordéon manufacturer of Brooklyn, E. D., has mortgaged fixtures, &c., for \$350.

Geo. Steck is still on his travels through the West. He reports the outlook for fall trade as very good.

The store of Henry Miller, musical instrument dealer of Fort Worth, Texas, has been closed by the sheriff.

Wm. E. Wheelock has largely increased his business since moving his factory to One hundred and forty-ninth street.

Mr. Mundy, formerly of the firm of Mundy & Roberts, Norwalk, O., was in New York during the early part of the week.

Fraser & Smith, piano action manufacturers, of Cambridgeport, Mass., have discharged a mortgage of \$1,629 on their machinery.

C. M. Tremaine, of the firm of Billings & Co., returned early this week from a business visit to Boston, where he says things appear to be rather dull.

THE COURIER will be obliged to any of its readers for the address of Wilhelm Müller, violoncellist, who came to this city from Berlin about fifteen months ago.

On June 11 Kranich & Bach shipped a beautiful baby grand, by the Bremen Steamship Company's steamship Neckar, to Paul Herzberg Gothen (Anhalt) Germany.

William Steinway, the head of the house of Steinway & Sons, will sail for London on the steamer Main, on the 26th inst. His object is recreation, and he will be gone a month or two.

Theodore J. Elmore, formerly of Chicago, but now a member of that enterprising firm Ludden & Bates, of Savannah, Ga., will shortly visit New York and other Northern and Eastern cities on his wedding trip.

Two new piano and organ stores have been started in Elmira during the last month. This will make five in all. All grades of instruments can now be found in that city, from the very poorest to the very best.

Albert Nordheimer, a nephew of Samuel Nordheimer, and a member of the well known firm of A. & S. Nordheimer, of Toronto and Montreal, is in New York this week with his bride, who was a Miss Vankoughnet.

Jacob Greener, the Elmira piano manufacturer, is busily engaged on his new "Baby Grand," the first one of which will make its *début* the latter part of July. Mr. Greener claims several new improvements for this style, and musicians are anxious to catch a glimpse of the "first-born."

Two sales of considerable importance to the musical world were made recently in London. George Russell, who is retiring from business, offered his entire stock of pianofortes, &c., by auction, all of which fetched very fair prices; and the plates, copyrights, and stock of music, the property of Metzler & Co., were sold under the hammer by Puttick & Simpson.

Broadwood & Sons, of London, have lately completed a splendid grand pianoforte, the design and decorations of which are due to the taste of Burne Jones. The instrument is made on the lines of the old harpsichord. In the decorations, which consist of a series of superb paintings, the celebrated artist has achieved a remarkable success. The subjects are selected principally from the story of Orpheus and Eurydice, and for beauty of design and spiritual and subtle expression it is impossible to imagine anything more exquisite.

The National Musical Instrument Manufacturing Company, whose factory in West Nineteenth street was burnt out on February 2 last, has taken a large factory on Fourth avenue between One hundred and sixty-sixth and One hundred and sixty-seventh streets, where it is now running on full time. The factory is a four-story building, about 160 feet deep by 60 feet wide, and was formerly used both for a hall and drill-room. Since the company started manufacturing accordéons it has made wonderful improvements in the instrument, and has built up such a trade that it is unable to supply the demand. It is also making arrangements to manufacture guitars and a new instrument patented in England a few months since called the zither viola.

ALLEGED VIOLATION OF THE COPYRIGHT LAW.—Suits were begun in the United States District Court on Monday against William A. Pond & Son and Gustav Schirmer, music publishers, for the recovery from each of \$25,000 penalties, incurred for violation of the U. S. Revised Statutes, act of June 20, 1874, in printing on the first page of certain musical publications, "Copyright secured," etc., when in fact no copyright had been obtained. Seven suits of a similar character have been filed against other publishers in this city, but the complaints in these cases have not yet been filed. The informer is Frank A. Brown, who will receive a portion of the penalty in the event of the suits being decided against the parties.

## NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

## Carl Fischer, New York.

1. Boccaccio, potpourri.....(piano).....Carl Kerssen.  
2. Homage to the Ladies, valse.....".....Emile Waldteufel.  
3. Gilbert Waltzes.....".....E. K. Somborn.

No. 1 is not different from other arrangements of its class with regard to general construction, but is inferior to many with respect to tasteful and neat adaptation. It is not effective and only fairly interesting. A certain facility and "knack" is needed to make up even such pieces as these. Its best recommendation is in its being only moderately difficult to execute.

No. 2.—A set of waltzes which should become popular. If not highly original, they are at least much superior to those written by persons lacking both technical knowledge and invention. The two pages of introduction are, perhaps, the weakest part of the whole piece. They will hardly become as popular as the same composer's "Très Jolie" waltzes.

No. 3.—Is a set of waltzes evidently written by a musician. They are effective, melodious, interesting, and rather original, especially No. 2. They would tell well played by an orchestra.

## H. N. Hempstead, Milwaukee.

1. Favorite Airs of 24th (Wis.) Regt. ....(piano).....Mrs. J. L. Mitchell.  
2. Queen of Hearts Galop.....".....H. N. Hempstead.  
3. Amaranth Waltz Quadrille.....".....Chr. Bach.  
4. Grand Reunion March.....".....H. N. Hempstead.  
5. La Tempete, galop de concert.....".....H. N. Hempstead.

No. 1.—The favorite airs consist of the "Prisoner's Hope," "Weeping, Sad and Lonely," "When Johnny Comes Marching Home," "Gentle Annie," "Annie of the Vale," and "The Girl I Left Behind Me." The arrangements are correctly made, and can be made effective by a moderately good player. This piece will doubtless become popular in Wisconsin.

No. 2.—Quite a dashing galop, somewhat out of the hackneyed style. It should please those who admire works of its character and scope.

No. 3.—There can hardly be a doubt that this waltz will become much used in circles which take an interest in dancing. The melodies are very tuneful and sparkling, and will exert a bright influence upon all who dance to them. In short, the piece is a very good one of its class.

No. 4.—Quite a well written march, the movement being of a vigorous character. It cannot fail to suit the class of persons to whose musical taste it is intended to appeal. Played by a good brass band it would be applauded.

No. 5.—Makes a good show piece for performance at popular concerts and drawing-room soirées. The subjects are rather trite and commonplace, and, as usual, the name has nothing whatever in common with the music. For what it pretends to be, it can, however, be recommended. To play well it requires more than average execution.

## S. Brainard's Sons, Cleveland.

1. Far from Thy Side.....(song and chorus) G. W. Persley.  
2. Rosebush by the Gate.....".....J. P. Skelly.  
3. Keep the Horseshoe Over the Door.....".....".....Rosabel.  
4. Brown Eyes Close to the Window.....".....Rosabel.  
5. 'Tis Darkest Just Before the Day.....".....O. H. Carter.  
6. Old Love Letters (song).....".....Sullivan.  
7. Lake Breezes (piano).....".....R. Banfi.

No. 1.—More ambitious in style than are generally such pieces, but yet by no means correctly written and quite commonplace.

No. 2.—Rather melodious, but similar to a thousand-and-one others already published.

No. 3.—What can be said of such music when the elementary rules of harmony are disregarded? Such pieces do the publisher and writer no credit. We wish that the last "song and chorus" had been written, and something of a little higher character had taken the place of such omnipresent trash.

No. 4.—Rather a fair melody, but harmony in the chorus is "wretchedly wretched." The picture on the title page will help to sell it, we suppose, and therefore no more need be said.

No. 5.—Still another sin against the "Divine Art." All that need be said is that the melody is no better or worse than ten thousand others of a similar character. Let us hope for the future.

No. 6.—By no means one of this composer's best songs, but still interesting enough to please those whose musical taste has been somewhat cultivated. After the eternal "song and chorus" anything seems good. Compass, E flat to G, a tenth.

No. 7.—A graceful subject treated in a more than average manner, but lacking any signs of originality. It will be admired by those who look upon music as a passing amusement, and who "perfectly adore" waltzes. It is only moderately difficult to execute, a good characteristic for pieces of its class.

## S. T. Gordon &amp; Son, New York City.

1. Beyond.....(song).....S. N. Penfield.  
2. A Lake and a Fairy Boat.....".....".....E. Mack.  
3. Breezes of the Night, Waldteufel (piano).....".....E. Mack.  
4. Toujours on Jamais.....".....".....R. W. Vincent.  
5. Grand March Triumphal (organ or piano).....".....H. N. Sawyer.  
6. Mephisto's Frolic, galop (piano).....".....H. N. Sawyer.

No. 1.—Written with much skill, and showing the technical knowledge of a musician. It will need an exceptional singer to do it anything like justice, not only with regard to the compass of voice needed but still more with regard to its proper interpretation. Compass, G sharp or A below the staff to E (fourth space). The accompaniment is well written, but needs a good performer to play it rightly.

No. 2.—Rather pretty ideas well presented. It cannot become very popular, for it is not interesting enough. Compass, from C to G (an octave and a fifth).

No. 3.—An easy arrangement of Waldteufel's well known waltz of that name.

No. 4.—A tuneful waltz for young performers by Mack himself. It will please them.

No. 5.—Will make a certain kind of effect, but the music is simply showy and pretentious, and does not rise to the "triumphal" at all. It will, no doubt, find a certain number of admirers.

No. 6.—A very fair piece of its kind, and one that should sell well. It is bright and airy, and does not belie the title. The title page is a novel and suitable one.

## C. J. Whitney, Detroit, Mich.

Recollections of the Past, grande valse de concert (piano) ....S. Mazurette.

Mr. Mazurette has not attempted too much in this piece, and has, therefore, succeeded better than usual in producing a playable and bright valse. It should become popular.

## Wm. Rohlfing &amp; Co., Milwaukee.

1. The First Offering (song).....".....E. Evans.  
2. The Little Markettender Polka (piano).....".....C. Bach.

No. 1.—If not wholly satisfactory, it is, at least, an attempt at something of a higher character than usual. It will please persons of a comparatively refined musical taste.

No. 2.—A very pleasing and well written polka. It will certainly be successful.

## F. A. North &amp; Co., Philadelphia.

1. Under the Magnolias, American dance (piano) .....F. Baker.  
2. My Mignonne, My Queen (song).....".....A. Loumey.

No. 1.—Bright and pretty, but more or less commonplace. It will suit the minstrel stage.

No. 2.—The composer has taken the first idea that came to him, for the melody has been used before. Still, many will find enough in it to amuse them.

....Beethoven's violin parts are both more difficult and more brilliant than those of Mozart. I believe I am correct in saying that he was the first composer who ventured to write for first violins as high as A in alt; in the overture to "Egmont" he even takes them up to C. As specially Beethovenish effects for the violins may be instanced the well known quaver passage for the firsts and seconds in unison, in the coda of the first movement of the C minor symphony; the coda of the third, "Leonora" overture; and the entire violin parts of the overture to "Coriolan." The violas have less importance with Beethoven than with some more modern composers; but the violincello and double bass are royally treated. It will suffice to mention the commencement of the slow movement in C minor symphony, the finale of the Choral symphony, or the lovely violoncello solo in the duet of the "Mount of Olives." The well known passages for the double basses in the scherzo of the C minor symphony should also be mentioned as one of the earliest instances of the employment of rapid successions of notes for this unwieldy instrument. It is recorded, that, when the symphony was first produced at the Conservatoire concerts in Paris, Habeneck, the conductor, found the passages in question so impractical, that he gave them to the violoncellos alone, suppressing the double basses. We also find in Beethoven a more frequent use of double notes and chords for strings than in Mozart. In the overture, Op. 115, we exceptionally meet with a number of chords for the violoncello.

....According to the St. Louis Republican a new opera, entitled "Sarata, the Odalisque," will be put upon the boards in New York at the opening of the theatrical season next fall.

The libretto and plot are by Major G. D. Hand, and the music is by Professor W. D. Hall, both of St. Louis. The scene is laid in Turkey, Greece and the Aegean. Time, 1823, the year of the massacre of the Christians on the island of Scio and the great struggle for Grecian liberty. The opera is in four acts. Sarata is the name of the heroine, who is the daughter of Marco Bozzaris. The hero is an American colonel of artillery in disguise serving in the Turkish Bashi Bazouks with rank of captain. Sarata is taken captive by Bashi Bazouks on the coast of Turkey after being wrecked, while escaping from the massacre on the island of Scio. Sarata is taken to the Sultan's seraglio, and is condemned to death for obstinacy. The American colonel kills her would-be executioner, shoots one of the passahs in a duel with rifles, and escapes to Greece with Sarata, whom he presents to her father on the eve of the battle of Missolonghi. All ends happily by Marco Bozzaris giving his daughter to the colonel with his own and heaven's blessing.

....An entertainment will be given in Paris on June 29 for the benefit of the widows of members of the army and navy. There will be a circus in which the horsemen, acrobats and other performers will be amateurs. It will be under the "auspices" of grandes dames et de personnages des clubs, among whom are the Duchess of Bisaccia, the Maréchale Canrobert and the Count de Gontaut-Biron.

## BRIEF PERSONAL MENTION.

BENSON.—Harry Benson sails for Europe next Saturday for a three months' tour.

RUBINSTEIN.—Rubinstein has presented 500 marks to the musical conservatory of Cologne.

CAMPANINI.—Campanini is said to have laid by for a rainy day the handsome sum of \$100,000.

MAYHEW-SIMONDS.—Mrs. Anna Mayhew-Simonds, the well known Boston pianist, is in Berlin.

PIPER.—Emily Piper, soprano, will sing at Harvard Hill Church, Charlestown, the coming year.

BAILEY-HENSCHEL.—Lillian Bailey and George Henschel, of London, will sail for America July 27.

BARGIEL.—Waldemar Bargiel will produce some of his new compositions in Vienna next season.

BONAWITZ.—Bonawitz, the pianist, has settled in London, where he proposes to found a conservatory.

FRANKLIN.—Gertrude Franklin will spend this summer at the Pigeon Cove House, Pigeon Cove, Mass.

WILT.—Frau Wilt has given 10,000 florins to an institution for the support of indigent musicians in Vienna.

RICE.—Fanny Rice, cornet soloist, of Boston, is engaged to play at a concert at Franklin Falls, N. H., June 23.

HENSELT.—Henselt, the musician, when invited out to dinner, takes his own napkin and black bread with him.

CORSI.—Iginio Corsi has been re-engaged for the fifth time at the Imperial Theatre, St. Petersburg—season 1880-81.

GODBAULD.—Carrie Godbauld, contralto, has been engaged at the Baptist Church, Portsmouth, N. H., for the coming year.

PRATT.—S. G. Pratt has finished his opera, entitled "Zenolia." It is a composition after the form of the modern school.

LIEBLING.—It is said that S. Liebling will fulfill an engagement at Koster & Bial's Summer Garden, New York, following Wilhelmj.

HARVEY.—Marie Harvey has succeeded Henriette Sennach as Marie Queen of Portugal in "The See Cadet" at the Fifth Avenue Theatre.

MORIAMI.—Signor Moriami, baritone, has created a great impression at the Teatro Pagliano, Firenze, as Barnaba, in Ponchelli's "Gioranda."

CORTESI.—Ersilia Cortesi has terminated her engagement in Santander, but has been engaged for Burgos, for Pamplona and for San Sebastian, for short seasons.

ROSA.—Carl Rosa will take a six weeks' vacation in Spain, before beginning his arrangements for next season. There is no probability whatever that he will visit America.

DENGREMONT.—Maurice Dengremont, the young violinist, played his first composition, entitled "Ma Première Pensée," at a recent concert in Hamburg. It was encored.

BRIGNOLI.—Brignoli, the famous tenor, has just finished a brilliant composition. It is martial in character, and when orchestrated, as it will be at an early day, will doubtless be heard at the watering places.

REEVES.—Herbert Reeves, son of Sims Reeves, is now 22 years of age, and made his *début* last week at a concert at St. James' Hall, London. His father will sing in concert with him now that he has made his *début*.

D'ALBERT.—Arthur Sullivan's wonderful pupil, a son of D'Albert, the writer of dance music, played before the Queen lately. Young D'Albert is a mere child, but his playing astonished her Majesty, who is a very good judge of music.

BAILEY.—At one of the Richter concerts recently, our young countrywoman, Lillian Bailey, sang three of the Scotch songs, arranged by Beethoven, with piano, violin and violoncello accompaniment; and William Candidus, formerly of New York, gave Walter's Prize Song from the "Meistersinger."

CHAUMONT.—Céline Chaumont's first appearance in London will be on July 5, in "Madame Attend Monsieur," with the songs, "La Première Feuille" and "La Bonne Année." Any one who has heard her sing them, or, "Si tu veux faire un rêve," will understand why they are as delightful to-day as ten years ago, when she first sang them in London.

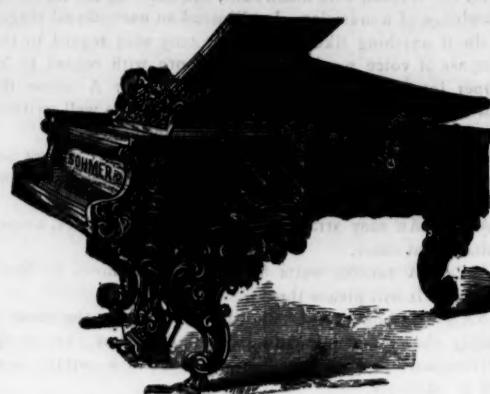
VERDI.—Verdi appears to have some thoroughly sensible ideas in regard to opera companies. He is quoted as saying that to have a troupe of vocalists well drilled all round, should be the principal aim of the operatic manager, and that, when he attains this object, he may be sure the public will be satisfied, though stage accessories are cheaply got up.

MALMENE.—W. Malmene, Mus. Bac. Cantab., who has for the past eleven years held the position of vocal instructor in Washington University, St. Louis, has resigned. He is a man of ability, has received a first class education abroad, and is eminently fitted to take a position as director of a vocal or orchestral society, or as principal of a first-class school.

TESCHER.—At the Teatro Malibran, Venice, Maria Tescher has been singing in "Lucia" with success. Says the *Observatore Veneto*: "The 'Lucia' had a happy success. Signorina Tescher has a somewhat weak but beautiful and sympathetic voice, and was repeatedly applauded. She sings with grace, is educated in a good school and shows herself to be endowed with a more than ordinary musical intelligence."

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## SOCK AND BUSKIN.

.... Emily Mestayer is at Manchester-by-the-Sea.  
.... Frank Mayo sailed for Europe last Wednesday.  
.... "Hearts of Oak" at the Windsor every evening this week.

.... Charles Barron is summering at Woodstock, New Hampshire.

.... Haverly's Colored Minstrels are performing this week at Oakland Garden, Boston.

.... Charles Barron is at Woodstock, N. H., and Annie Clarke at her farm, Needham, Mass.

.... F. S. Chanfrau, will open the regular season at the Boston Theatre with "Kit" for the eighth consecutive year.

.... The seats at the new Boston Museum are to be arm chairs.

.... Ada Dyas is to star next season in a play by Joaquin Miller.

.... "Photos," Alice Harrison's new piece, will be produced in Boston, on August 30.

.... It is said that Barry Sullivan and Charles Warner will fill engagements in this city next season.

.... It is said that Neil Burgess and May Stoddard, daughter of George Stoddard, will shortly become husband and wife.

.... It is said that Sarah Bernhardt will play her first Boston engagement at either the Boston or Globe, as the Park is too small.

.... John Gourley, who has been four years with the Salisbury Troubadours, will be with the Rice Surprise Party next season.

.... George Crabtree, formerly in the box office at the Park Theatre, Boston, is to travel as business manager with his sister, Lotta.

.... M. Coquelin and the Theatre Francais are reconciled. He withdraws his resignation and goes to London to keep his engagement.

.... Max Strakosch has engaged Mrs. Dion Boucicault for 100 nights next season to tour this country under George Wheatleigh's management.

.... Joseph Jefferson's support in "The Rivals" next season is to include Mrs. John Drew, Frederick Robinson, Maurice Barrymore and Rosa Rand.

.... A. Hayman, of the firm of Hiscocks & Hayman, theatrical managers, of Melbourne, is in New York seeking for attractions for the Australian circuit.

.... "The Child-Stealer" will be kept on the stage at Niblo's Garden throughout this week, and Annie Ward Tiffany will continue to render the part of the heroine.

.... T. H. Shannon, W. F. Allen and D. Sutton will have a benefit at the Howard Athenaeum, Boston, Wednesday evening, June 23, presenting a specialty programme.

.... Louise Pomeroy, who recently returned to New York, will, it is said, produce a new play called the "Duchess," at one of the principal New York theatres next season.

.... Josef Gruenstein, editor of the Berlin *Fremdenblatt*, has written a five-act historical play called "William Dorset," which has been produced with applause at the Ostend Theatre, Berlin.

.... Charlotte Thompson's new play, "A Planter's Wife," said to be a possible coming attraction at the Union Square Theatre, was recently produced in Philadelphia, where it was moderately praised.

.... "The Little Treasure," with Lillie Hinton in the part of *Gertrude*, and "Pat-a-Cake; or, The Baker's Man," by the Martinetti Pantomine Troupe are the attractions this week at Woods' Museum, Philadelphia.

.... H. J. Sargent has engaged Mrs. Scott-Siddons for a tour of this country next season. She will bring from England a comedian and a juvenile man, but the other parts in her new pieces will be played by American actors.

.... "Hazel Kirke" continues its seemingly interminable run at the Madison Square Theatre. On Wednesday night of last week Steele Mackaye took the part of *Squire Rodney* in place of Dominic Murray, who left for his vacation.

.... "The Tourists in a Pullman Palace Car" continues to run at the Park Theatre, Boston. This, however, is the last week, and the Park will then be closed for the summer. This season has been a brilliant and prosperous one for the Park.

.... Clara Morris has returned from California in an exceedingly feeble condition. In Chicago she was carried from the coupé to her room in the hotel, being unable to walk. One who saw her at that time says she looked like a dead woman.

.... Mitchell's Pleasure Party appeared in "Our Goblins" at Haverly's Fourteenth Street Theatre on Monday night. The members of the party are Wm. Gill, Augustus Bruno, Francis Wilson, Amy Gordon, Tillie St. Aubyn and Elinor Deering.

.... Georgia Cayvan, of Boston, made her New York début on Monday, as *Dolly* in "Hazel Kirke," at the Madison Square Theatre. Her success was complete, and the part under her treatment more than satisfactory. "All the Rage," W. D. Eaton's new play, was produced at the Boston Theatre

on Monday evening, and will be played throughout the week by J. M. Hill's dramatic company.

.... J. B. Planché died last week at the advanced age of 85. He was the author of many delightful plays, his dramatic compositions being considerably over a hundred, while his contributions to the literature of archaeology and kindred subjects were many and able.

.... Henry S. Dixey, late of the Rice Surprise Party, opened Wednesday night, June 16, at the Academy of Music, "Halifax, Nova Scotia, in the character of *Le Blanc* in a new version of "Evangeline," by Fred Stinson, manager of the Ideal Comedy Opera Company.

.... Daly's new theatre is already doomed. The property on which it stands was sold last week, and the present building is to be pulled down and replaced by a larger one fitted up for stores. Mr. Daly, however, claims the right to hold possession until May 1, 1881.

.... "A Professional Beauty," a new comedy by Vincent Ambrose, which satirizes a flagrant abuse in English society, was successfully produced at the new Imperial Theatre, in London, on the afternoon of June 2. The author and principal actors were loudly summoned at the fall of the curtain.

.... The successful engagement of Denman Thompson as "Joshua Whitcomb" at the Park Theatre closed on Saturday evening, and with it ended the season of that theatre. The Park will be reopened on August 23, refitted and redecorated internally, and externally improved by a handsome portico on Broadway.

.... Frederic Paulding, supported by B. T. Ringgold, Frank Mordaunt, Emily Rigl, Miss Muldever and others, presented "The Love of His Life," a new play by Frank Rogers, at the Union Square Theatre on Monday evening. The play was well received by a full house, and will be continued until further notice.

.... H. J. Sargent announces that during the season of 1880-81 he will act as manager for Mme. Modjeska and company, Mrs. Scott-Siddons and company, Miss Adele Belgarde and company, Mr. and Mrs. George S. Knights and company, Miss Kate Field, in her entertainment called "Musical Folly" and G. F. Rowe's musical comedy, "Psyche."

.... The season of the Arch Street Theatre, Philadelphia, was closed on the 7th instant, with a grand complimentary benefit to Mrs. John Drew, the lessee. "The Jealous Wife" was the leading feature of the performance. Mrs. Drew sustained the principal part, and was supported by Messrs. Mackay, Wallis, Hoey and Miss Georgie Drew.

.... A new home for the drama, to be called Halleck's Theatre, is building in City Point, South Boston. It is to have a seating capacity of thirty-five hundred. T. E. Halleck, formerly with the Siege of Paris Exhibition, is to be the manager. It will be opened on or about July 5th, when D'Oyly Carte's Fifth Avenue "Pirates of Penzance" Company will begin an engagement.

.... Clarence R. Leonard, who supported Miss Neilson during her last engagement at Booth's Theatre, and his wife, Minnie Leonard, were among the passengers of the Narragansett on her fatal trip. They put on life preservers and jumped into the water. Their preservers got away from them but Mr. Leonard caught a rope attached to a life raft and he and his wife were thus saved. They had three trunks on the Narragansett containing their entire wardrobes and jewelry, valued at \$7,000, and said to be nearly all their worldly goods.

.... J. L. Toole has issued a humorous notice *apropos* of the prevalent mania for foreign plays in London. The popular comedian "respectfully announces that, being ever anxious to march with the times, and appreciating the interest taken in the numerous foreign performances (Italian, French, German, Dutch, &c.) at present or shortly to be presented to the public, he has arranged for a revival of that famous drama, 'Ici On Parle Francais,' at a forthcoming matinee. All the characters in this celebrated work will be sustained by English artists, who will speak in their native language."

.... At the end of last week the Walnut Street Theatre, Philadelphia, was closed for about seven weeks. Manager Goodwin has already secured many of the leading attractions in this and the foreign countries for the three establishments which he will operate during the coming season. During the next three weeks he will give his entire attention to his new Chestnut Street Opera House, which he promises, when completed, will be the handsomest and most comfortable amusement temple in America. Mr. Goodwin closes this season with an excellent record, both as to pecuniary profit and artistic successes.

.... The plot of Paul Ferrier's new comedy, "Nos Députés en Robe de Chambre," recently produced at the Paris Vaudeville, is described as follows: The happy time of the parliamentary vacation has arrived and three deputies of the same department, Doctor Lecouvreux, of the Left, Baron de Castel-Meillan, of the Right, and M. Montescourt, of the Centre, get out of the train at Montvalon, their electoral district, to feel the pulse of their constituents. They are awaited by brass bands, cattle shows, crowns of rosaries, patriotic banquets and all the troublesome details of public life. One of them, M. Montescourt is the Lovelace of the company, as François Coppée would say, the Don Juan of the Chamber. This gentleman is met at the station by several of his victims, Mme. Chamoisel, the wife of a political chemist and druggist, and

Piquita, a "star" of the Bouffes de l'Ouest. Montescourt, too, has taken advantage of the obscurity of a tunnel to steal a kiss from the niece of one of his colleagues. Hence arises an inextricable imbroglio of the tribulations of a man a prey to the amorous pursuit of three women.

## Waltz Writers.

THE name of Strauss is everywhere familiar. For half a century Strauss has been the recognized "waltz king," and Strauss' waltzes have been played by every band in Christendom. It is not, however, so generally known that this name is borne by four persons, all famous composers and leaders of Vienna. They are all of one family, the elder Strauss, of whom we have already spoken, being the father and the other three his sons. It was the bewitching waltzes of the father, Johann, who died in 1849, that first gave celebrity to the name. His charming "Songs of the Danube" was not less popular in its day than the "Beautiful Blue Danube," written by his son; while his "Sophie Waltz," whose plaintive strains have moved every lover of light music, has been made still more famous by the romantic story of disappointed love associated with its composition and first playing. Johann, the eldest son, and the greatest of all dance-music composers, was born in 1825. When a boy he played the first violin in his father's orchestra, but he soon organized a band of his own which rivaled that of the elder Strauss, and which has won the plaudits of every capital of Europe. Of his published compositions, numbering nearly four hundred, the most widely known and popular is "On the Beautiful Blue Danube," but many of his other waltzes are equally charming. Josef Strauss, the second son, died in 1870, at the age of forty-three years. He left nearly three hundred compositions. His waltzes have a beauty and freshness all their own, and deserve their great popularity. His "Village Swallows" waltz is as lovely as any of the Strauss music. Edouard, the youngest of the family, is now delighting the Viennese with his magnificent orchestra. He has published more than two hundred compositions and is rapidly increasing the number. One of his earliest waltzes, "German Hearts," showed that he had the genius of his father and brothers. From him the supply of the new Strauss waltzes must chiefly come, since Johann has devoted himself in recent years to the composition of light operas. The published compositions of the Strauss number about twelve hundred, of which between three and four hundred are waltzes. Much of the most popular dance music of the past twenty years has been written by Carl Faust, a bandmaster of Breslau. His numerous galops have been more widely played than those of any other composer. Among living waltz writers Keler Bela is taking a rank next to that of the Strauss and Gungl. His music is as original as it is beautiful. No waltz composed in the last ten years has won a wider popularity than his "On the Beautiful Rhine."

## Every One to His Trade.

HENRY KETTEN, the pianist, not only left behind the good will and hearty favor due this most accomplished artist and courteous gentleman, but as well the memory of so thorough and matchless a snub to one of those intolerable vulgarians who form at least the superstructure of "Frisco society that we could afford to ever hold him in grateful remembrance for the latter reason alone.

It appears that Mr. K. was invited to a party at the house of one of our local Plutocrats, a large importing merchant, and attended the same with his wife, precisely as would any other expected guest.

To his surprise, however, he found the company sitting solemnly around as though in a concert-hall, and himself at once pressed to "play something" by his host. The courteous Frenchman complied, and in response to repeated requests continued to entertain the company for nearly two hours. When at last he was thoroughly fatigued, supper was announced, whereupon the host rose and said:

"You've got piano punching down fine, Kettens, old fellow. Now, if you'll play these young folks a few quadrilles and polkas while the balance of us go down to hash, I'll send up Martha Louise to relieve you presently; or, if you like, you can have something sent up and eat it right here on the piano. I first kinder calculated to have to engage a couple of fiddlers, but the old lady said she thought you wouldn't mind. I'll make it all right when you go."

The astounded artist gazed at the speaker—who was well known to have been a bar-keeper in the "good old days"—for a few moments, utterly dumbfounded; then, controlling himself, he gravely turned his back and began playing dance music as requested. When the company had all reassembled in the parlors, he raised his voice and said:

"Pray, let some whisky, lemons and sugar be brought in." It was done.

"Now, then," said Mr. Kettens, fixing his eyes on the host; "now, then, mix us some cocktails, my good fellow; every man to his trade."

There was an awful silence, and then the shoddyocrat, with a ghastly attempt to carry off the joke, prepared the drink and handed it to the musician.

"You're losing practice, my good man; the fellow at the hotel bar does much better. There, you may keep the change," and tossing the almost asphyxiated millionaire a half dollar, he put his wife under his arm and walked out.—*San Francisco Post*.

*Amusements.*

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## BAND AND ORCHESTRA.

[Band news from all parts of the country is solicited for publication in this column. Any items of interest concerning bands and orchestras, engagements, changes, &c., will be acceptable.]

....C. N. Allen will lead the orchestra at the Ocean House, Newport, this summer.

....Rietzel's orchestra furnished the music at the Arion Society festival on Saturday night.

....Fisk's Orchestra will give concerts at the Aquidneck House, Newport, every evening during the season.

....Dowdworth and Grafulla are the leaders of the Central Park bands—names that always assure good music.

....The Beethoven Club, of Boston, increased to eight performers, gave a concert at the Seminary, Tilton, N. H., June 17.

....Neyer, conductor of the Standard Theatre Orchestra, will lead the music at the West End Hotel, Long Branch, this summer.

....The Germania Band, of Boston, played at Ocean Grove, near that city, on Sunday afternoon, and Brown's Brigade Band in the evening.

....The Schubert Orchestra, of Boston, comprising twenty musicians, under the direction of W. J. D. Leavitt, appeared in Cambridgeport, Tuesday evening, June 8, with gratifying success.

....The resignation of Sir Michael Costa at Her Majesty's Theatre, London, was immediately followed by that of M. Sainton, the leader of the orchestra, Mr. Lazarus, the first clarinet, and M. Lasserre, the first violoncello.

....The Coney Island musical season was opened on Saturday with Gilmore and Levy at the Manhattan, Neuendorf and Liberati at the Brighton, Downing and Arbuckle at Cable's, Conterno at the West Brighton, and Peter Ali, the Brooklyn cornetist, at the Sea Beach Palace.

....The fourth annual Michigan State band tournament was held at Flint, in that State, on June 9 and 10. The first day, 9th, was devoted to a grand parade, which closed at the fair grounds with marching and drilling by the different bands. In the evening the trombone and baritone solo contest took place at the opera house for the following prizes: First prize, \$100; second prize, trombone, \$75. The second day the bands, divided into three classes, competed for the following cash prizes: First class—First prize, \$150; second prize, \$75. Second class—First prize, \$100; second prize, \$75. Third class—First prize, \$80; second prize, \$40. Cornet solo in the evening, first prize, cash, \$100; second prize, Bb cornet, \$50. In addition to the above prizes there were other valuable prizes awarded to the bands making the best appearance and showing the most proficiency in drill, &c. The list of awards has not yet been received.

....J. Howard Foote has received the following complimentary testimonial regarding the Courtois cornet:

NEW YORK, May 24, 1880.

J. Howard Foote, Esq.:  
DEAR SIR—I wish to thank Mr. Courtois, through you, for the two exquisite cornets which you have imported for me.

My opinion of the Courtois remains the same as it has been since my boyhood.

They are the best in the world—superb tone, equal in temperament, and extremely easy to blow, especially the medium bore, which I consider decidedly the best for all purposes.

For solo, orchestra, or military band, also for church purposes, I heartily recommend them to all cornet players. Gratefully yours,

M. ARBUCKLE.

111 East Eighteenth street, New York.

NEW YORK, May 5, 1880.

DEAR SIR—After much experience my opinion of the Courtois cornets remains unaltered.

I have tried cornets by the best makers in Europe and America, and I feel great pleasure in stating that the Courtois cornet is undoubtedly the best in every respect, the tone being purer, the intonation more perfect, and the finish far superior to those of other makers. Yours faithfully,

HOWARD REYNOLDS.

MR. J. HOWARD FOOTE.

....A report is current that Arthur Sullivan will, after the forthcoming Leeds Festival, receive the honor of knighthood. The report is very likely correct, as Mr. Sullivan is popular both on the stage and in court circles. But while Mr. Sullivan is thus honored, English musicians will ask whether a similar rank is not to be conferred upon Professor G. A. Macfarren, Mr. Sullivan's senior, and in many respects his musical superior. In the eyes of music lovers all over the world, Professor Macfarren indisputably holds the rank of the representative British musician, as well on account of his many compositions as by reason of the fact that he is considered one of the greatest masters of harmony and counterpoint, and, despite his age and infirmity, one of the most reliable musical historians of Europe. It may be that Professor Macfarren would refuse a title which, in his case, would be an empty one, and would prefer, like Mr. Gladstone, to retain the more honorable title of plain "Mr." But he should, at any rate, be offered the title; unless, indeed, the offer has already been made.—*London Figaro*.

....The success of "Rigoletto" in the successive representations at Aquilla, has more and more increased. The public flocks to the theatre and applauds all the artists who are truly worthy of praise. The sympathetic Nordica, Vicini, Noriski, Norberti and Grazia, represent the various characters in the opera.—*N. Y. Times*.

## The Strike at Hale's.

THE strike at J. P. Hale's piano factory is practically over. Although the majority of the old hands remain idle, Mr. Hale has taken on new hands enough to make as large a working force as he needs just now. Many of the old hands have recognized the awkwardness of their dilemma and asked permission to return to work, but most of them have been refused.

On last Saturday the strikers went to receive three weeks' allowance of money due them by the union, but could not get more than one week's allowance, a circumstance which disgusted them greatly.

Mr. Hale has addressed the following letter to THE COURIER.

Since Captain Washburne, the police and the judges have decided to keep "the strikers" from congregating in the streets, and to punish severely all those strikers who waylay and knock down men who are willing to work in Hale's factory, "The Committee" have adopted a new set of tactics and they now visit each of those who are now at work, evenings, at their private houses and are using every means possible to induce those men who are willing to work to leave their employers, threatening that they shall never be allowed to work in other factories, unless they join their ranks. I ask through the press whether there is any law to protect in their homes from the violence of these outlaws those men who desire steady work.

There are plenty of men who are willing and anxious to work if they can be protected. J. P. HALE.

Mr. Hale has also published the following advertisement in a daily paper of this city:

J. P. HALE, HAVING SECURED A NEW SET OF workmen in place of "strikers," has commenced another 50,000 pianofortes for the trade.

## PLEASE SEND IN YOUR ORDERS.

The last heard of the "strikers" they were around "Vogel Hall," one hand grasping a petition entreating apprentices, sewing girls and other trades to contribute each 50 cents a week, the other holding a banner promising \$4 per week, free use of Vogel Hall and four kegs of lager daily. "No foremen allowed and bail for broken heads furnished free to all who join this week." I intend soon to make public the names of those manufacturers who employ "the committee" at \$5 a day to instigate strikes for the purpose of boasting to the mercantile agencies that they are making themselves capital and business through these strikes. Better pay honest debts in full.

Mr. Hale, who left New York about two weeks ago for a trip through New England, returned to New York on Saturday, but went away again on Wednesday morning. He has quite recovered from the effects of his recent severe attack of rheumatism.

X....The terms on which Sara Bernhardt's American engagement with Henry E. Abbey has been made are said to be \$1,000 a night to her for 100 nights, and that other expenses, including those of her company, will amount to fully \$1,000 more, making the cost of the entire engagement at least \$200,000. This is an enormous outlay, and involves no little risk, as our theatrical public is fickle, and may or may not patronize the French actress liberally. Much will depend on the manner in which she is put forward. If a furor be created in her favor, as it can and probably will be by judicious management, the people will flock to see her rather than to hear her. They will buy tickets because she is the reigning sensation, not because they feel any special interest in the French drama or in French acting. As we are so fond of novelty in the Republic, she will be likely to draw largely, at least for a few nights in each city. Her 100 appearances will be distributed between here, Boston, Philadelphia, Baltimore, Washington, Cincinnati, Louisville, St. Louis, Chicago, and possibly some other cities, the largest number of nights being naturally in New York. She will perform here at Booth's Theatre, and as that house will not hold enough to pay at the regular prices, there is little doubt that the prices will be materially advanced. Unless they are, indeed, the enterprising manager will lose money, and he will not lose if he can help it. Comparatively few people will really like her—there is nothing popular either in her style of acting or in the pieces she will present—but thousands will pay handsomely to see her in order to say that they have seen her. We imagine that she will be most admired as *Adrienne Lecouvreur*, *Frou-Frou*, *Doha Sol*, and especially as *Mrs. Clarkson*, in which last, and in *Phedre*, she reaches her highest. She will be wise not to essay in this country more than one of the old classic tragedies, for they are not generally enjoyed, even in Paris, and are as cold and artificial as they well can be. Bernhardt must have been delighted to come over this year, and it is asserted that she accepted the proposal offered her with a readiness that was not anticipated. Having deliberately quarreled with the *Français*, and having probably discovered her mistake only too late, she will be very glad to win triumphs in the United States, and excite the envy of Mlle. Bartel, who has had the impudence to fill her place at the house of Molière, and evoke its cultured audiences to forget the sensational Sara. Bernhardt has perfect faith in her success in the New World, and will be dreadfully disappointed if she does not gain equal triumphs with Rachel, who, 25 years ago, cleared \$60,000 here and in Boston alone.—*N. Y. Times*.

## ORGAN NOTES.

[Correspondence from organists for this department will be acceptable. Brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

....Miss Allie Brooks has resigned her position as organist of Grace Church, Elmira, Mrs. Farr has been appointed to fill the vacancy.

....M. Augusta Lowell, organist, from San Francisco, will study in Boston the coming winter. She is one of the finest organists in San Francisco.

....Mr. Cargill, who has been the organist of Trinity Church, Elmira, for several years has resigned his position, and the same is temporarily filled by Mrs. H. C. Baker.

....H. Clarence Eddy recently gave some organ recitals in Wheeling, W. Va., which were highly spoken of by the press. As a technical performer, Mr. Eddy ranks among the highest in the country.

....Mr. Cargill played the organ in the Second Presbyterian Church, at Canandaigua, N. Y., last Sunday, and he expects to try the new organ in St. Paul's Church, Syracuse, N. Y., the latter part of this month.

....Nowadays the solo stops of an organ receive close attention from the majority of organ builders because they are aware that ordinary listeners will judge of the instrument by them and not by the solid and noble quality of tone of the foundation stops.

....Wm. King, the Elmira organ builder, has just sold a one-manual pipe organ, with 6 stops, to the Episcopal church in Havana, N. Y. His business is good and increasing. He has been engaged to tune a number of organs in the surrounding places.

....Mr. Salter, of Cleveland, is giving a series of organ recitals in that city. Although this time of the year is not the most suitable for such exhibitions, his performances will be enjoyed by music lovers generally, and be useful to musical students. At the first recital Mrs. Dr. Wheeler sang "Hear ye, Israel," from "Elijah."

....Some time ago M. Gigout published an interesting article in the *Musica Sacra*, of Toulouse, relating to the disposition of the registers of organs, which he desired to see the same, or nearly so, in all instruments. This idea, a very important one, seems to have but little interest for organ builders, for no attempt has ever been made to effect an arrangement of stops such as proposed by the well known French organist.

....An indispensable condition of true church music appears to me to be a certain sobriety, a certain self-control, a certain moderation. Secular music is concerned with the extremities of passion; it delights to depict the most vehement emotions, to intensify momentary impulses, and to accomplish this in the most vivid and effective manner is its glory and its pride. It is otherwise with church music. Church music avoids extremes, modifies the force of particular emotions, gravitates toward an even and passionless frame of mind. "In quietness and in confidence" is its strength. It is not enough that it should respond to the sighs of the mourner; it should also savor of resignation and fortitude.

....How many difficult pedal passages are written with regard to producing a fine effect? Generally such passages are more ineffective than otherwise, however well they may be calculated to display the performer's virtuosity. Comparatively slow phrases, of a broad and pompous character, tell out with majesty on the pedals, while very rapid passages generally have a bad or still worse ridiculous effect. Of course, it is very natural for organists to wish to fully exhibit their technique, and compositions which offer opportunities for such display are often chosen in preference to more sterling works which call for greater mental conception and appreciation. However much may be written against what is often termed "art desecration," difficulties in music will always have a fascination for the executent, and will only cease to be regarded with interest when they have been overcome. A difference to be considered is that some difficulties are effective, and make a certain return for the time bestowed upon conquering them; while others are ineffective, besides being utterly useless in the position they occur as well as derogatory to art.

....The Crown Prince of Germany has just done a kindly and pretty thing. Little Paul Brandt, a nine-year-old orphan, having exhibited a remarkable capacity for music, is being educated gratuitously in a musical school in Berlin. On the Emperor's birthday the little fellow summoned up courage and addressed a note of congratulation to his Majesty, embodying in this note a petition for a new fiddle, upon the pertinent ground that his own violin "scrapped so awfully" that he could bear it no longer. A mistake in the address took the note to the Crown Prince instead of to the Emperor, and the former immediately ordered inquiry to be made at the school concerning little Brandt and his "scrapping instrument." The inquiries revealing the truth of the boy's statements, the good Prince proceeded to purchase an excellent violin, which he sent as a Whitsunday gift to happy Paul Brandt.

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